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MUSIC WASTE
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INSIDE!



CHAINS OF LOVE

WOMANKIND / CLOUDSPLITTER / INDIAN WARS



EDITOR'S NOTE

Music Waste scarred me for life. Well, maybe that's a bit harsh. Let me rephrase that: I scarred myself, physically and emotionally, at Music Waste. About eight years ago, my old band played at Pat's Pub as part of the fest's activities. From what I recall, it was a total blast up until halfway through our set when I let loose what had to have been one hell of a scream, lost control of my motor functions and collapsed right into the pointed, wooden corner of a Juno 60. I don't remember much beyond that, but I can assure you I got through the rest of the performance with a stream of crimson trickling down my face and an abnormal pounding in my head. Truthfully, the gouge on my forehead was only about two millimetres wide, but I went to London Drugs the next day and bought a tube of scar remover and rubbed it on the spot religiously over the next several months. If you look real close—and I should warn you, please don't, it'll freak me out—you can see it, but it's maybe about a sixteenth the size of Harry Potter's lightning scar.

Without getting too misty-eyed, Music Waste is one of my favourite times of the year. For the better part of a week, everyone is electrified, bouncing from venue to venue, checking out bands both old and new on the cheap. Quite frankly, the d.i.y. fest brings out the best of the city's underground scene. Over the years, organizers have brought in art and comedy into the event, and it's

proved how much culture we have to enjoy in *cough* No Fun City. On another note, with the official mascot of Music Waste 2011 being a lobster, can we add some catered events to the fest too? Just don't call it "Food Waste."

Three of our features this month (Chains of Love, Cloudsplitter and Womankind) are playing Music Waste. There's a great calendar in the middle of the issue lovingly designed by our art director that tells us when these shows, not to mention every other event, are happening. Check it out!

As great as the fest is, let's not forget there's still a lot going on in the city. Another of this month's featured bands, local garage rockers Indian Wars, just put out a new album. Have you heard it yet?

So, yeah, let's celebrate like crazy this month, but remember, we can be partying like this all year long. The Fringe Fest, Olio and Victory Square Block Party are just around the corner, and you can pretty well catch great local bands at venues city wide no matter the month.

I lied guys, I got a little misty-eyed. I'm wiping tears and Dermatrix scar gel from my face with one hand while typing with the other.

Discorderly yours,
Gregory Adams

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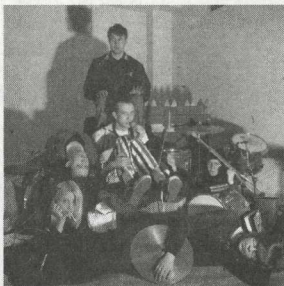
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RIFF RAFF //

BY BRYCE DUNN



Friends, isn't it time you got back to basics? Back to a time when music was heard on a hi-fi and not a hard drive? Where the grooves of a record, not the bytes of a computer file, sent warm, inviting, simple yet seductive strains of melody to the ear? Stop me before I sound anymore like the K-Tel compilation ads of the past, but **Chains Of Love** hearken back to those halcyon days befitting of dance halls and dingy dives with their debut seven-inch of seasoned soul. A fortuitous meeting between members of other current "hip" bands has begot this incredible musical maelstrom, and at the eye of this storm we find the duet-ing duchesses Nathalia Pizzaro and Rebecca Marie Gray. "You Got It," with its Northern soul inflections, backed by the rollicking bass bounce of Clint Loftkrantz and some springy keyboard action from Henry Beckwith, will make pulses race and feet bee-line for the floor. "Black Hearts" kneels whole-heartedly at the **Shangri-Las'** shrine whilst wrapped in a hazy wash of guitar grit from Felix Fung and the biff-bang-pow of drummer Al Boyle. While there has been a recent swell of girl-group-idolatry-meets-rough-and-ready-R&B building among the garage rock elite (**Modern Superstitions** and the **Vibrating Beds** come to mind) **Chains Of Love** add a welcome want of this immediately catchy and retro vibe to the masses. Soak it in, guys and gals—they plan to stick around for a while.

Vancouver's twin towers of trouble **White Lung** and **Nü Sensae**, have just unleashed a new split single to coincide with a gargantuan U.S./Canadian tour that finds these combos traversing abroad to terrorize everyone with their punk rock racket. **White Lung** serve up "Aristocrat" with a decidedly different treatment of **Mish Way's** trademark snarl, which is dialed back but now multi-layered for maximum whiplash. **Kenny McCorkell's** staccato guitar strikes lay perfectly in the cut over top the frenzied bottom end of **Grady MacIntosh**. Add **Anne-Marie Vassiliou's** breakneck drum-bashing and we've got another winner on our hands. Not to be outdone, **Nü Sensae's** bar-room brawler, "Eat Your Mind," has **Andrea Lukic** switching between a haunting croon and a shrill shriek without missing a note, while drummer **Daniel Pitout's** caveman crunch makes the earth shake and reverberate amidst a sea of feedback and

fuzz. Be warned: this tour and single will blow minds.

Heading east over the Rockies, another release from Calgary's rollin' and ramblin' ambassador to the stuporstars, **Handsome Dan**, has unearthed another collection of sonic shredders from his group, **Spastic Panthers**. Here we get more of the if-it-ain't-broke-don't-fix-it brand of beach punk ragers they are affectionately known for, as on "(I Don't Believe In) Moderation" and "I Can't Make The Scene (Without Caffeine)." Some surprises do pop up though, such as a reverb-drenched solo courtesy of Al Von Zipper on "Panther Bomb" and some nifty bass work on "Cocaine Werewolf" that'll have heads boppin'. The flip introduces us to fellow Cowtown cohorts **Teenage Rampage**, and their feverish brand of hardcore hi-jinx. The soundtrack to growing pains ("What's The Rush"), workin' for the man ("Sick Of The Cold") and other odes of angst are backed by gnarly guitar work and thunderous drums that'll appeal to the back-patch sporting, alley-puking punk set in spades.

Finally we rest in the big T.O., where I just recently returned from whilst on tour. I was lucky enough to have met and played with the svengali-like pop princes **First Base**, with whom I fell in love with a year ago after hearing their song "Nobody Makes My Girl Cry But Me" done by the pepperoni-slinging impresarios **Personal & The Pizzas**. Well, the favour has been returned on **First Base's** recent single with an exciting take on "I Don't Feel So Happy Now" (from the P&TP **Raw Pie** album) as well as their own girl-happy go-getters, "I Saw Her First" and "Get A Taste Of Her Love Again." Brimming with spritely guitar work and fresh-faced enthusiasm, fans of **Nobunny**, **Lover!** and **Beach Boys** harmonies are gonna fall all over this, guaranteed.

Muchas gracias, amigos!

Chains Of Love: Hi-Scores Recording Library www.hiscoresrecordinglibrary.com

White Lung/Nü Sensae: Nominal Records/Deranged Records www.recordsnominal.com
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Spastic Panthers/Tenage Rampage: Handsome Dan Records www.handsomedanrecords.com

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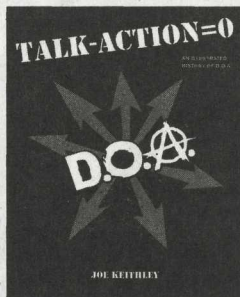
Talk - Action = 0, An Illustrated History of D.O.A

by Joe Keithley
(Arsenal Pulp Press)

This Is East Van

by various artists,
curated by Erin Sinclair and Jason Uglanica.
(Independently published)

REVIEW BY ERICA HANSEN



Vancouver has just been graced with two new visually stimulating books. Both books, in a way, are aimed at promoting social change—one showcasing the city's punk rock past and the other a contemporary look at East Vancouver culture and community.

The first is Joe Keithley's new book *Talk - Action = 0, An Illustrated History of D.O.A.* The equation in question, which also serves as the title of the Vancouver punk rock heavyweight's most recent album, has become somewhat of a slogan for the band. Interestingly, the group first saw the saying printed on the cover of an anarchist magazine. In light of any sort of activism, it's a great slogan, but if one were to re-arrange the equation wouldn't talk also = action? I digress; algebraic musing is not the point. The point is that front man Keithley, also the founder of Sudden Death Records, has been involved in activism since his teenage years, protesting the nuclear arms race in downtown Vancouver in 1973, playing over 200 benefits and protests over the years with D.O.A. for various causes: anti-racism, anti-sexism, anti-colonialism and environmental protection, among others. There's one thing this book certainly sheds light on: punk rock is hard work! Keithley, a.k.a. Joey Shithead, reminds us that actions speak louder than words, suggesting to the reader to, "Be your own boss, think for your self, and effect some positive change in the world."

The book is a fascinating account of D.O.A.'s gritty, unapologetic punk rock history, from their inception in 1978 up to the present. The book is packed with old show flyers, set lists, photos and lyrics scratched down on scraps of paper that supplement a chronology of the band's progression. One noteworthy image, out of the hundreds included in the book, is a handbill for a 1979 show at UBC's SUB Ballroom. The flyer sports a grainy image of D.O.A.'s original lineup strutting down some street, clad in tattered denim with a "we don't give a shit" swagger. In the corner is a smaller photograph of one of the members, presumably Keithley, shredding so hard on the guitar that it looks like his brain is going to explode out his eye sockets. What ensued that night was an all out riot in the Ballroom, landing one of the band members in jail. The original lineup ended up breaking up after that night.

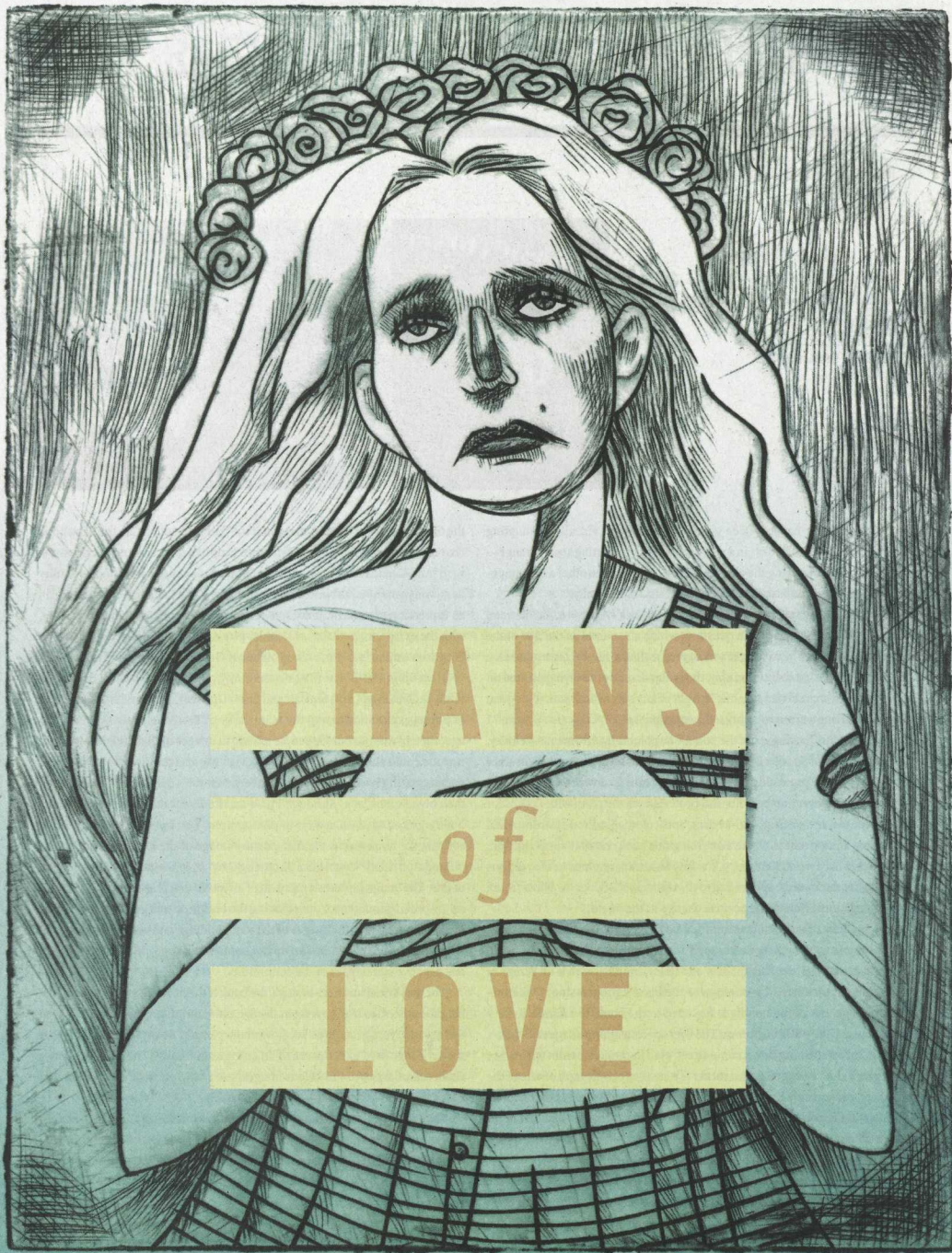
Before D.O.A. went on to revolutionize second wave punk—hacking out the foundations for what is now known as hardcore—they were cutting their teeth d.i.y.-style at original Vancouver punk venues such as the Japanese Hall and

the once mighty punk rock stronghold the Smilin' Buddha Cabaret. The book recounts another important performance early in band's career, which was the 1978 "Anti-Canada Day" show with The Subhumans and Private School in Stanley Park, where money was burnt along with a copy of the Canadian constitution, in an expression of anarchy. It doesn't get much more punk rock than that folks, with the exception, perhaps, of Keithley pissing on the crowd at a show in San Francisco's notorious punk venue Mahubay Gardens. Mad punk cred.

Next up is *This Is East Van*, a community photography project that is the brain child of locals Erin Sinclair and Jason Uglanica. The result is a collection of photographs showcasing the many faces of East Vancouver. About a year ago, the call was put out for people to send in images of their neighbourhood. Anyone could submit. It was a great way to express the diversity of the area, demonstrating how community members view their neighbourhood through their own unique lens. Although I have an affinity for the aesthetic of derelict buildings and seedy alleyways in photography, I was pleasantly surprised to see that the book paints a rather positive image of the neighbourhood. The photograph titled "Couple in a Shopping Cart" by Jen Osborn does a good job of this. The image captures a moment of affection that brightens the page with its un-posed genuineness, juxtaposing the backdrop of a grey Vancouver sky. Mind you, there are still images of derelict buildings and seedy alleyways, but they were chosen tastefully and do not seem to misappropriate or perpetuate any negative stereotypes of the community.

The only criticism I have towards the book is that it needs more angles of the neighbourhood to truly represent the dynamic community. A picture is worth a thousand words, but even so, how many pictures does it take to represent the collective lived experiences of an entire community? The book is already chalk full of over 150 full colour images, each of which tells its own story of East Van. I guess they'll have to make a sequel!

This Is East Van is available at various retailers including Mintage, Barefoot Contessa and the Waldorf Hotel. *Talk - Action = 0, An Illustrated History of D.O.A.* will be launched at a D.O.A. concert at the Rickshaw Theatre on June 4, which is also Joe Keithley's birthday!



I'M GOOD AT TWO THINGS IN THIS WORLD: SINGIN' AND CRYIN' —NATHALIA PIZARRO

Waiting in a brightly lit but agreeable café promising all-you-can-eat chocolate fondue before an interview with Vancouver's Chains of Love, I'm filled with considerable excitement. They're a sparkling new musical menagerie with garage-y gifts and soul sensibility. I'd witnessed their lush debut at the Biltmore Cabaret in April and their rousing set was a pop pleasure airing aptitude to spare and a quick sense of play.

It's not long before vocalist Nathalia Pizarro and guitarist/vocalist Rebecca Law Gray canter in, their beaming smiles cordially punching up the already glittering tearroom.

"I'm in puppy love with this band," says Pizarro, between chaws of chocolate. "I don't wanna just say that Chains of Love sound retro or Motown—that we've got a kitschy, candy shop vibe to us—I feel like there's a raw element to our sound, too."

"Our sound is like a strawberry dipped in chocolate," giggles Gray, delicately illustrating her mouthwatering metaphor at the table. "We have so much fun when we're recording. I think it translates in what you hear."

The sugary sweetness of Chains of Love is even more palatable now, thanks to Toronto-based Hi-Scores Recording Library, which just released a seven-inch of their songs "You Got It" and "Black Hearts."

These layered, reverb-drenched and sun-soaked songs echo '60s-style Wrecking Crew production values, like AM radio from the fab era. Both tracks exemplify rousing, romantic pop and Pizarro's sweeping and warm vocals form the smooth and confident centre of these mini-symphonies. The immediate future is looking sugar-coated too, with a gig during Music Waste, a week of shows in New York, and appearances at North By Northeast in Toronto and Sled Island in Calgary. August will see the completion of an EP, followed by a tour in September and October. All this buzzing has Pizarro dropping f-bombs left and right.

"I've got stars in my eyes, it's just great. I can't say a bad fucking thing about anything—I'm stoked!" Pizarro says excitedly, accidentally splashing chocolate across the table. "Oh, fuck, sorry!"

"You must excuse my friend," razzes Gray, gladly. "She has the mouth of a sailor."

Their blithe banter is refreshing, like BFFs, but that's not the case.

"We haven't known each other that long, actually," Gray explains. "We met in a parking lot in Portland last August. I'd seen Nathalia around and knew who she was but was always shy around such a hot babe."

With her dark flowing locks and prominent, pretty eyes, Pizarro recalls a

young Ronnie Spector, and it's an accurate appraisal.

"Obviously our huge influences are the Ronettes, Shangri-Las, Crystals. We all love that stuff—it's just a given. We went with that Wall of Sound idea; lots of percussion, lots of layering. Originally, it was Felix's idea to start a girl group. He's our Phil Spector, without a doubt."

"Yup," agrees Gray, deadpanning; "He's in there, too, with the murder and the guns and all sorts of fucked up shit."

Originally a five piece—Pizarro, keyboardist Henry Beckwith, drummer Steve Poutine (later replaced by Al Boyle), bassist/guitarist Clint Lofkrantz and guitarist/producer Felix Fung—Gray became the missing link that locked Chains of Love securely together.

"I'm Kermit and she's Miss Piggy," Gray says of the group's singing contingent while going through the merits of Muppetdom.

"I'm certainly Miss Piggy," agrees Pizarro. "I snort all the time when I laugh, so it's fitting. And Miss Piggy has great style, she loves to sing and she's so dramatic. That's me!"

The table ruptures into giggles as Fung strolls in, smiling.

"She is dramatic!" He teases.

"I'm good at two things in this world: singin' and cryin'," Pizarro squeals.

As Fung clamps on to the discussion and the orgy of chocolate it accompanies, Gray and Pizarro invite him to clear up an earlier discrepancy.

Early on, Chains of Love, faced some challenges in the studio. Pizarro's difficulties with harmonies had Fung recalling an earlier conversation with Gray. According to Pizarro, "Felix told me that Rebecca said, 'harmonizing is my forte!'"

"I never said that!" says a reddening Gray, "Now I'm gonna sound like the biggest asshole."

"I don't paraphrase, Rebecca," Fung says with a knowing laugh as Gray winces in disbelief, "I quote directly."

For music fans, Chains of Love directly presents a precious gift from pop's pearly gates. And, despite their tongue-in-cheek teasing, they're forward-thinking too.

"What does the future hold for Chains of Love, besides flying cars?" Fung ponders aloud.

"I hope it holds all six of us continuing to perform music," Gray says.

"Hear, hear," says Pizarro to harmonious agreement.

Chains of Love play the Electric Owl as part of Music Waste, June 3

WOMANKIND

BY FRASER DOBBS
PHOTO BY LORI KIESSLING



With their friendship spanning over a decade, it's clear the five musicians in Womankind are more "old buddies" than "new band mates." Having just celebrated their second birthday as a band, Womankind—singer/bassist Scott Malin, guitarist Christa Min, bassist Rich Trawick, singer/guitarist Chris Harris and drummer Brady Cranfield—are getting ready to release a self-titled 12-inch EP on Nominal Records. Combining nostalgic '80s post-hardcore and noise punk, Womankind are a threatening experience to listen to: their sound is that of a bad drug trip, roaring down an empty stretch of highway with shuddering bass lines at every curve. This is not a band for the faint of heart, but to pass Womankind off as just another angry hardcore band would be a mistake—the only thing more intimidating than Malin's massive beard is his ability to deliver smart lyrics with crippling intensity. Despite the lyrical content this isn't a band that takes itself too seriously, as evidenced when Disorder caught up with the act at their practice space before a recent show at the Astoria.

Discorder: We've been hearing quite a bit about Womankind but it's been very hard to find information about you. Is that intentional? Have you kept your presence to a minimum to avoid people like me coming and knocking on your door?

Chris Harris: No, I don't think so.

Scott Malin: We play shows.

CH: Sometimes.

Rich Trawick: Chris is like 80 per cent done a website.

CH: Yeah we're working on a website. We're not anti-information.

Brady Cranfield: Just anti-sharing.

CH: Maybe we're anti-hard work.

RT: And maybe the slowest band, ever. **SM:** It takes us a while.

D: Well it seems there's some reason for that. You're all veterans of the Vancouver music scene.

SM: Yeah I've known Brady for 19 years, that's pretty good.

D: So you're obviously familiar with each other. Is there a lot of history?

BC: No, you know what? We keep discovering each other.

RT: Could you rephrase that?

BC: I mean exactly what I'm saying. Every day is new with Scott. You just don't know.

Christa Min: Their first band—well I don't know if it was their first band, but they had a seven-inch on Mint Records. [Both the band and the album] were called Kid Champion.

D: The bio on Nominal says this is meant to be your last band. Is that your mentality or are you just sick of working with other people at this point?

CH: I think really that's because Rich is going to med school in September.

RT: Well, that's conjecture.

SM: Yeah, it's possible.

CM: Well, it's just nice to think of it that way that we won't break up.

RT: Here's what I think: I've played in a lot of bands with a lot of different people and sometimes it works. You can produce good music but... I really like playing with this band because it's just buddies. You're hanging out with people that you like.

D: How did Womankind get its start? Was this a planned thing or did the fates conspire to bring you all together in the same room?

SM: Brady orchestrated it.

CM: Brady's wife [Robin] came up with the name.

CH: I distinctly remember having a conversation with [Brady] where [he] came up to me excitedly and said something about "we're going to start a band that sounds like this."

D: What was "this?"

CH: It was probably Pissed Jeans, when that first record came out.

BC: I think I heard that record after I had the idea, and I was excited to have the idea be confirmed, but it's a long-

CM: That was the best part.

SM: It was great.

BC: Although it was stressful. The pressure was definitely off because no matter how well we did or how poorly we did, we'd be gone the moment Jesus started.

SM: We were just standing there. Grateful.

BC: To get to meet them all, and to play the show was pretty great.

CM: David Yow said we sucked.

SM: He came up, I can't remember what he said to me, but he's like, "man, you guys really suck," and it was pretty great. He kind of gave me a little pat on the shoulder.

CM: Like "nice try?"

it more complicated.

CH: We still really need another drummer too.

BC: I'm happy at any time to step aside.

RT: I've always wanted to play in a band with two bass players for years and it never happened. I always thought it would be super fun... my buddies were like, "Aw, come jam with us. It'll be awesome."

SM: We're about making dreams come true, [but] I don't think we said "jam with us."

RT: It actually really worked because Scott and I have different styles as well.

SM: I can't do much. After however many years, I can play on the one.

D: So is that something you think every band should try: two bass players?

RT: That and ecstasy. Or smoking weed.

CM: What?

RT: "Things that every band should try."

SM: I don't know... it worked for us!

RT: It's like the two drummers. There's the odd band that pulls it out and it works, but it has high

potential for failure. But hey, there's two guitar players... why can't there be two bass players? And bass is kind of a crappy instrument, too, in terms of ...

BC: What does that mean?

RT: You ever hear a bass solo? It always sounds like shit. A guitar solo, it sounds great. You can have somebody doing rhythm, somebody doing a lead or something like that. That's the failure of bass. It doesn't let you do that.

SM: You do little leads though.

RT: A little bit, but that's where you've got to figure it out. It's a fine balance.

SM: Yeah, because I will never [play a solo]. I just can't.

RT: You do your noise solos.

SM: Yeah, but that's noise.

D: I think that's all I've got for you guys.

SM: I don't really know what we gave you. Womankind plays Pat's Pub June 3 as part of Music Waste, as well as a record release show at the Biltmore, June 7.

“DAVID YOW SAID WE SUCKED”

—CHRIS HARRIS ON OPENING FOR JESUS LIZARD

standing ambition and I'm very happy we get to realize a '90s retro-nostalgia band. It was a very important time for me, musically. It's kind of been in the background of other bands that we've been in, moving towards noisier, more rock-oriented stuff. It's fun to finally get to do it. I can't remember if Robin came up with the name. She might have, as a joke.

CM: Definitely a joke.

BC: Spelled with a "y."

RT: "K-Y-N-D".

D: You did end up opening for Pissed Jeans and Jesus Lizard, that was pretty early on... second or third shows.

RT: Yeah, we've really lost a lot of steam since then.

D: [Jesus Lizard] was at the Commodore.

CM: The greatest band ever.

D: How was it playing with "the greatest band ever?"

CM: Embarrassing? I don't know.

D: It was super fun. We got to watch them.

BC: I'm sure he's able to just say what he means now, and people take it however. Probably joking, right?

RT: Scott was like, "he touched me."

BC: Christa got to hug a sweaty David Yow post-show.

CM: For five dollars, that's what you can get.

BC: He charged you?

CM: Yeah

D: I did want to touch on the double-bass player thing, because I think it's pretty interesting. I was really curious if you went out with the idea, "ooh I'll find two bass players because..." or did it just spring up?

BC: Well, Scott, he's a bass player and then...

SM: We asked Rich at a friend's wedding.

BC: And it was awesome, so of course, it was absolutely the right thing to do.

D: Just needed that extra bit of bassiness.

BC: We didn't realize until we did.

CM: We just needed another friend.

SM: We needed more miles, to make

THURSDAY'S @ 9



BENGO

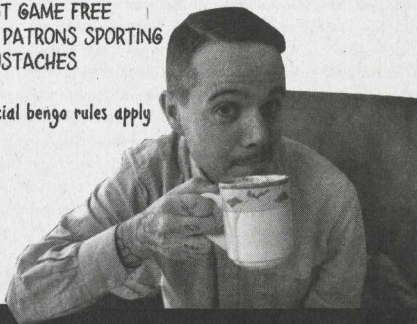
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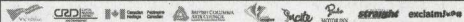
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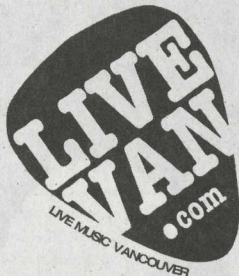
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BY CAIL JUDY
ILLUSTRATION BY TYLER CRICH





I GOT MY FAVOURITE JEAN JACKET FUCKED UP FROM YOUR WARPAIN'T

—INDIAN WARS FAN COMPLAINING

Picture this: you're sitting on a deck covered by a tin roof as the rain falls above you. A tall, long-haired man is showing you a table he sanded down to raw wood, one which is still in need of a staining to protect it from the elements. Whiskey and beer are passed around with thanks. Are you at a cabin in a remote part of B.C.? No, you're enjoying the company of local rockers Indian Wars. Band members Frase With (guitar), Dave McMartin (guitar), Craig Pettman (piano, harmonica), John McMartin (drums) and Brad Felotick (vocals and bass) were all present at their spacious home on Cambie St. when Disorder caught up with them to discuss their new album *Walk Around the Park*, a garage-rock album infused with liberal doses of old school country.

Indian Wars was born out of chaotic jam sessions held at the McMartin brothers' grandmother's basement in Tsawwassen in the winter of 2008. "We used to fuck around a lot," says With, adding that they'd skateboard together in their hometown before jamming in the evenings. "I used to play guitar and it was the worst thing you've ever heard," Felotick recalls with a laugh. Pettman is the newest addition to the crew. He joined a year ago when the band needed

someone to play keys on a Velvet Underground cover.

Always armed with a good story, With describes a show the band recently played at the Biltmore (with fellow locals Bummer High and The High Drops) where the band ended up convincing the very drunk guitarist to take his off his shirt to don some body paint. "We didn't want to offend anybody, since our name is Indian Wars, but we just said, 'Fuck it, who cares?'" With chuckles. "The next day I got a bunch of text messages. 'How do I get this stuff off my clothes? I got my favourite jean jacket fucked up from your warpaint.'"

Indian Wars do not shy away from their influences. Instead, they wholeheartedly embrace them. "We listen to Neil Young and Johnny Cash all the time," says Dave McMartin, when asked about the strong country influence on *Walk Around the Park*. "That's The Way It Goes," sounds like a dusty Buffalo Springfield B-side thanks to its boot-stomping bass line and rousing gang vocals.

"We can play rock 'n' roll and we can play country," With confirms. "What's the difference between us and Neil Young? We haven't sold as many records. Yet."

The guitar wielder is quick to point out that Indian Wars draws from its peers as well. "We're into a bunch of new garage bands: Black Lips, Demon's Claws, Jacuzzi Boys and Dead Ghosts are rad." The garage influence is clear on tracks like "George Ellis" and "Won't Do A Thing," two fast-paced numbers that highlight Felotick's gritty, visceral vocals and the band's hook-laden guitar work.

Lyricaly, *Walk Around the Park* focuses on large ideas, like our motivations in life and the purpose we serve. In "Old Hotel," Felotick sings about how "the working class ain't such a gas when you know somebody like that / Just goin' to work everyday and hopin' you get sacked." Dave McMartin, who wrote the lyrics, smiles when asked about the song's meaning. "My dad's a reporter and he told me about this book *Up In the Old Hotel*, by Joseph Mitchell. What I took from that book is, it made me wonder what else there is besides working your everyday job. You can go to work, but at the same time still have something else on the side." His brother nods in agreement before adding, "It's nice that we have this," while gesturing at his band mates.

Closer "Walk Around the Park" is another stand-out. The song boasts loads of twangy guitar and scorching harmonica riffs with a beat that methodically pushes you forward like you're taking a stroll. It also describes characters anyone who has spent time in Vancouver's East Side would be familiar with. "There's a man across the street who's going out of his head / He's howling at the moon and his eyes are going red," Felotick belts on the cut with conviction. The line speaks about one of the many individuals the band encountered at their last residence.

"The song is about our old neighbourhood," Dave explains. "We used to live in a house on Fraser and Broadway ... We had people stealing shit off our porch. The house turned into a place where you dreaded coming home to."

"There were homeless dudes trying to steal the plums from our trees," Felotick adds. "Sometimes you just needed to go for a walk around the park and get out of the house."

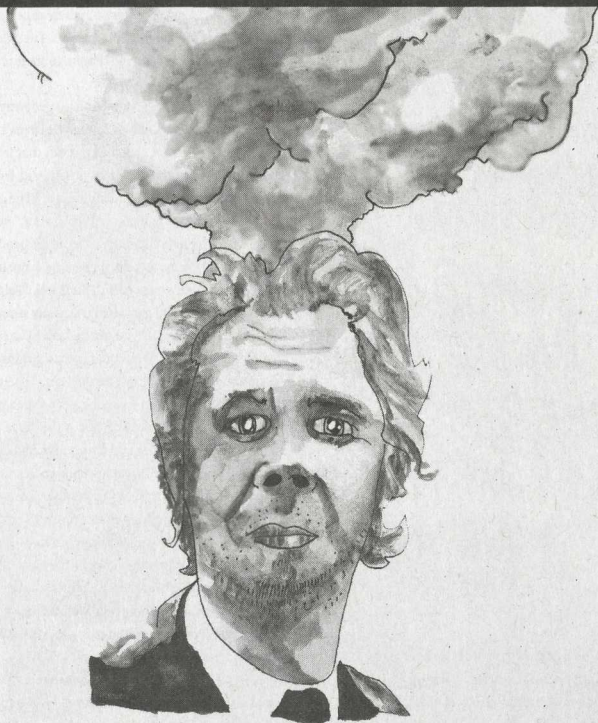
"Walk Around the Park" provides much of the steam for the direction of the new album. "It was different from what we'd done before," explains Dave. "It's less garage-y, more of a narrative song."

With their first LP under their belts, it's clear from the pride in their voices the men from Indian Wars are happy with how *Walk Around the Park* turned out. "In the end, you make music for yourself," says Dave. "If you don't like it, what's the point?"

Indian Wars open for The Black Lips at the Commodore on June 15 and play Calgary's Sled Island Music Festival on June 25.

WRITTEN AND ILLUSTRATED BY
SHANE SCOTT-TRAVIS

CLOUDSPLITTER



UPON FIRST HEARING CLOUDSPLITTER'S NAME, IT'S EASY TO CONJURE UP IMAGES OF A LOUD, ASSAILING, HARDCORE METAL BAND THAT TAKES ITSELF DEPLORABLY SERIOUSLY. ONE CAN EVEN PICTURE THE SHARP, METALLIC FONT WITH A DIERESIS OVER THE "Ü" AMIDST BOLTS OF LIGHTNING, COILED SERPENTS AND PENTAGRAMS. BUT SUCH IMAGININGS DENY THE AMERICANA

AIR AND FOLK FRAME OF MIND AT THE CRUX OF THIS BAND, WHICH IS ABOUT AS FAR REMOVED FROM METAL AS YOU CAN GET.

"I NEVER THOUGHT ABOUT IT THAT WAY," SINGER DAVE GOWANS SAYS WITH A CHUCKLE OF THE MISCONSTRUED MONIKER. "THE TITLE OF THE BAND ACTUALLY COMES FROM A RUSSELL BANKS NOVEL, CLOUDSPLITTER. IT'S A REALLY LONG BOOK, ONE THAT I STRUGGLED WITH, BUT AFTER AWHILE IT STUCK WITH ME AND I REALLY GOT INTO IT. IT INSPIRED SOME SONGS THAT I WAS WRITING ABOUT COPING AND SURVIVAL. IT WAS NICE TO SEE THESE THEMES EMERGE, LIKE HOW I STRUGGLED WITH THAT BOOK AND THEN ALL THIS BEAUTY EMERGED."

Cloudsplitter (the band) can be as sombre as the Banks novel suggests, but also restrained and laid-back. As evidenced on their newly released self-titled album, their sound is a wry kind of folk fuzz with a country complexion. Though flirting with the Bakersfield sound, which is to say country with a hardy rock 'n' roll influence, the act coalesces this with '70s era outlaw country along the lines of Waylon Jennings and Merle Haggard.

In the decade or so before Cloudsplitter, Gowans had made a name for himself as the front man for the celebrated indie rock band the Buttless Chaps. "The Chaps mutually agreed we'd done as much as we could so we all just said 'it's better to stop,'" he says with a nostalgic inflection. "Take a TV sitcom; maybe *Cheers* or *Seinfeld* went on one or two seasons too many, y'know? You always gotta think of, like, *Fawlty Towers*, where it was eight episodes and it was done. It leaves you wanting more. But it was sad, ending the Chaps."

"The reason why Cloudsplitter formed in the first place was that the Chaps got asked to open for the Mountain Goats and there was a scheduling conflict, so the Chaps couldn't do it," Gowans continues of Cloudsplitter's roots. "Being a massive fan of the Mountain Goats I was like, 'I have to play this show,' so I asked the promoter if my other project could play—a kind of quieter set, just me and Ida Nilsen (Great Aunt Ida, the Beans) and Jesse Zubot (Fond of Tigers)—and the promoter was into it. So we did a couple of shows like that. It's been a lot of circumstance and synchronicity that got us going."

Following their formation, Cloudsplitter released a limited edition, self-titled, seven-song EP in 2009 with the lineup of Gowans, Nilsen, Zubot, Dan Gaucher (Stop Time) and Jesse Gander (the Buttless Chaps, Black Rice); a dream team of talented friends. "The current roster of Cloudsplitter is different than on those early recordings," admits Gowans. "Ida and Dan moved to Toronto—a lot of people move East, it seems." Gowans is now joined by Doug Liddle (Swank) on banjo, electric guitar, lap steel and musical saw, Stephen Lyons (Fond of Tigers) on drums, and Gander slapping a mean bass while also contributing keyboards and vocals.

Having numerous musicians in your social circle and running Red Cat Records exposes Gowans to a huge cross section of music. One might expect this could lead to Cloudsplitter trotting out loads of recognizable influences in their songs. Interestingly, the musician explains this isn't so.

"A lot of the music that I listen to doesn't sound anything like the music I make, and that surprises me," Gowans confesses. "I listen to a lot of electronic music or '80s stuff like Echo & the Bunnymen, Joy Division and Wire, and I like lots of current stuff too, but that doesn't seep into what I'm making so much."

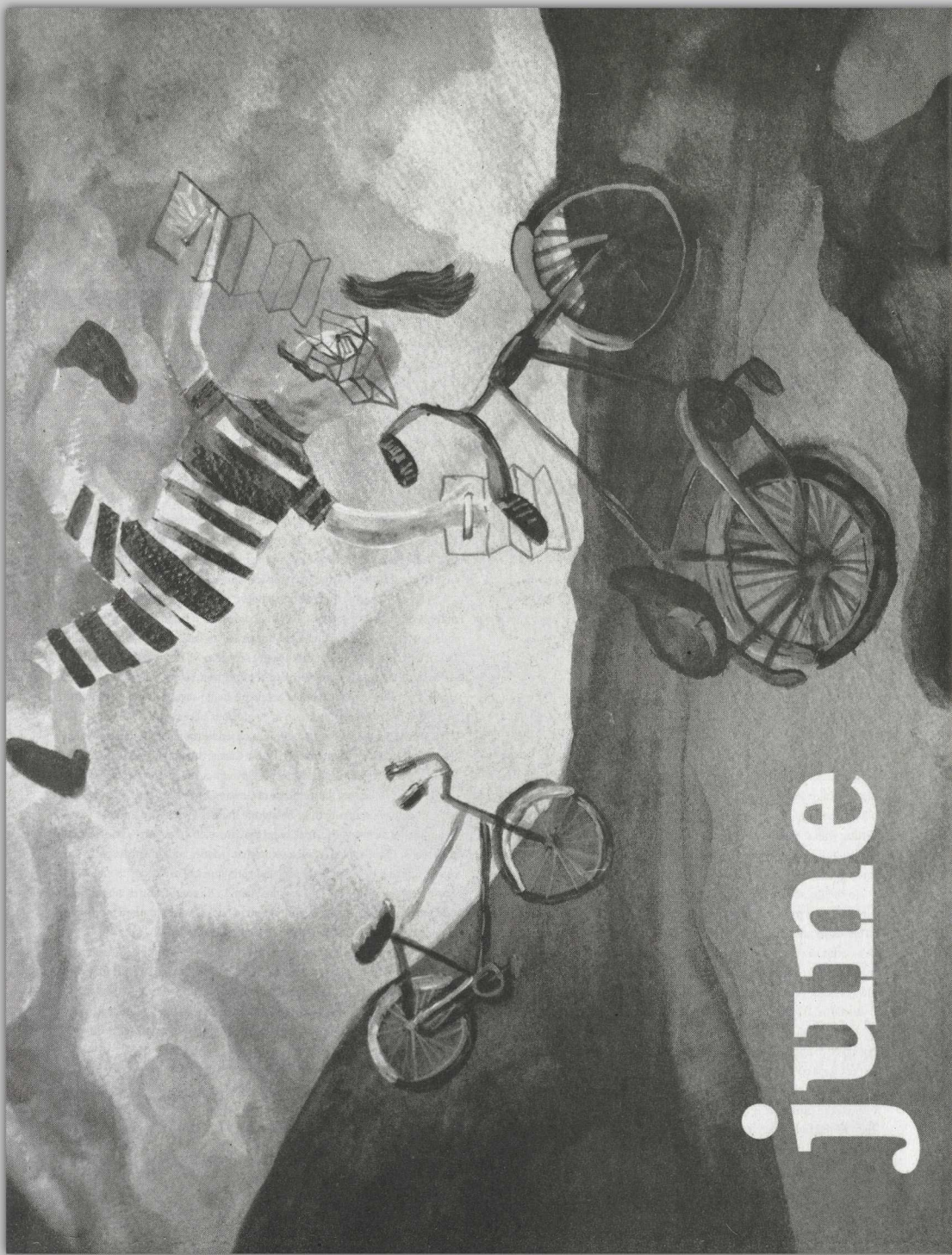
Cloudsplitter opens with "Broken Yet Forgiveness," a number full of gentle, languid tremors, from its almost breakable banjo strumming to the subdued way Gowans and company croon of "a glorious haze to take it all away." The poetry of the Banks' novel is tangible in such tender moments as those. Gowans' tender trill is a far cry from that of, say, Ian Curtis, though themes of failure and want may be something that connects Gowans to his preferred performers.

On top of eschewing the influence of Gowans' favourite bands, Cloudsplitter isn't an extension of anything he's done before. Where the Buttless Chaps were more of a cheerful alt-rock band that drove down country and electronic backroads, Cloudsplitter is on a somewhat twistier and downcast path. This can be attested to by shaky banjos and eerie musical saws, or the melodious chord progressions of "Death on the Plain." The song features a hauntingly delicate finger-picking intro reminiscent of Nick Drake, although more spare and bittersweet than anything the Chaps ever laid to tape.

"The Chaps had an identity that is different from Cloudsplitter. This is more hemmed in, different instrumentation and a different feel. I'm not singing in a falsetto or affecting a British accent or anything like that," jokes Gowans. "If you're to generalize [Cloudsplitter's] sound, it's down tempo folk rock, really, but restrained. We really are trying for a minimal approach, which is different for me. It's a fun and different dynamic. And it's exciting, too."

Gowans and company are planning a string of shows in support of the new record, with a planned performance on June 4 that will find them at Lana Lou's as part of the Music Waste Festival. More dates will be announced soon and it looks like the forecast for Cloudsplitter will be calling for thunder, harmony and dramatics in the days ahead.

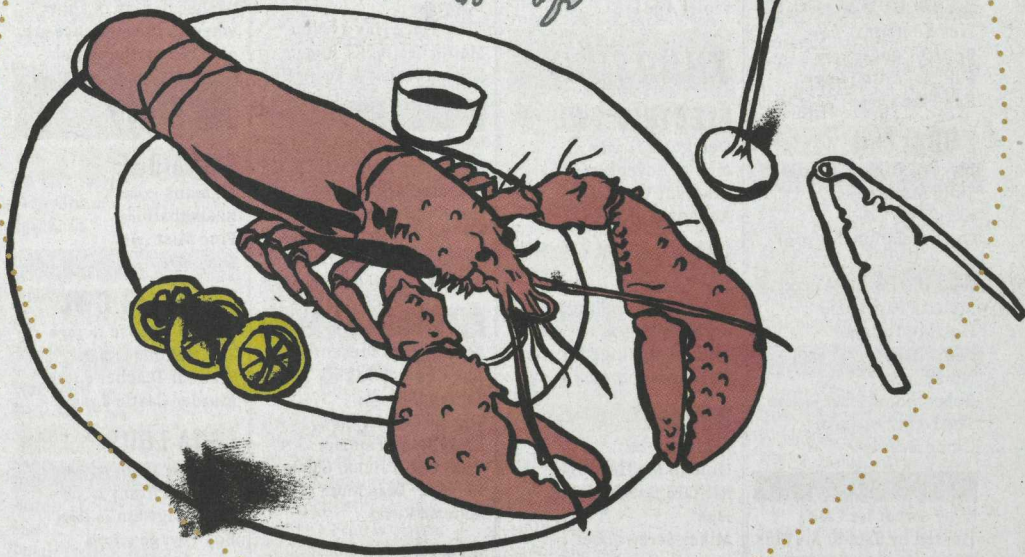
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MUSIC WASTE ...is Vancouver's premier independent music festival highlighting the region's most exciting and innovative bands.

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WEDNESDAY

ANZA (psych waste)

Mongst 12am
Role Mach 11pm
Nam Shub 10pm

LANA LOUS

Web Sherriff 11.30pm
Bertha Cool 10.50pm
Fuji Hakayito 10.10pm
Bad Fate 9.30pm

COBALT

Joyce Collingwood 12am
Yung Mums 11pm
Keep Tidy 10pm
Open Relationship 9pm

ASTORIA (fake jazz)

Melissa Paget 12am
Holzkopf 11.40pm
PBF 11.20pm
Nurse 11pm
Robert Anton Pizza 10.40pm
The Nausea 10.20pm
Cloudface 10pm

SPECTRAL THEATRE

"The Swear Jar" 8pm
Hosted by Sam S. Mullins
Cam Anderson, Kyle Bottom,
Kaitlin Fontana, Jeff Gladstone,
Riel Hahn, Cameron MacLeod,
Bryan Nothing, Karen Pinchin
music: Dave Ward

PROPHOUSE CAFE

GYOW
Collapsing Opposites 11pm

Castanets 10pm
Seaweed Head 9pm
Bible Belts 8pm

RAILWAY CLUB

GYOW
Tough Lovers 11pm
Oh No! Yoko 10pm
Violet Age 9pm

THURSDAY

ELECTRIC OWL

Defektors 11.20pm
Men at Adventure 10.40pm
Inherent Vices 10pm
Aquanaut 9.20pm

LANA LOUS

The Godspot 11.30pm
Saint Jesua and the Christless Righteous 10.50pm
Abramson Singers 10.10pm
Hallow Moon 9.30pm

COBALT

B-Lines 12am
Hole in My Head 11pm
Richard Catwrangeur 10pm
Mikey Screwdriver 9pm

PAT'S PUB

MT-40 11pm
Teen Daze 10pm
Bartel 9pm
DBL Dragon 8pm

CHINA CLOUD

Chrissy & Ryry 10pm

SHUDDER

Sean Parker 9pm
"Eloquent Monologue of the Intact Cicles" - Erik Jerezano

LION'S DEN

Spell 9pm
Lust 10pm
"The Place Has a Name"
Mairin Cooley, KT Kilgore,
Soledad Munoz & Emily Hill

CHINA CLOUD

Hero Show 8pm
Host: Cameron MacLeod
Graham Clark, Craig Anderson,
Kaitlin Fontana, Kevin Lee,
Emmett Hall, Andrew Barber,
Colin Cowan, Tegan Verheul

ELECTRIC OWL

Schtuptown Presents
The Comedy Rights
Tribunal 8.30pm
Sean Emery, Mr Gary Fong,
Marlo Franson, Chris Gaskin,
Riel Hahn, Goldie Hoffman,
Dean Moen, Ryan Mutama Ruven

NYALA

GYOW
So You Think You Can Sleep 10:45pm
Narwhal 10:00pm
No Aura 9:15

TOAST COLLECTIVE

GYOW
USSR Free Improvisers

Collective 7:00pm
Improv Potluck. Meet and free improvise with random musicians in Vancouver. Throughout the night we'll be setting up ad hoc groups based on whoever shows up and wishes to play. A show wherein the audience are also the participants!

FRIDAY

BILTMORE

Humans 12am
Basketball 1am
Fine Mist 11pm
Olav 10pm

ELECTRIC OWL

Chains of Love 10.30pm
The Shilohs 9.50pm
Student Teacher 9.10pm
Murder Castle 8.30pm

LANA LOUS

Bummer High 11.30pm
Debbie Tiffany 10.50pm
Chef Wigwam 10.10pm
Boy Voyage 9.30pm

PAT'S PUB

Womankind 12am
Cowards 11pm
The New Values 10pm
Hospital Blonde 9pm

ASTORIA

Apollo Ghosts 1am
My Friend Wallis 12am

Flash Palace 11pm
Safety Show 10pm

360 GLEN

Terror Bird 2am
Enjoy 1.20am
Bitch Moves 12.40am

GAM

Ben Rogers 9pm
Sarah Delaney

BLIM

Vows 8pm
Louise Burns 9pm
Red Hot Icicles Burning
on Fire 10pm
New Graphic Prints - Yuki
Takahashi

WALDORF

"Animatron 3"
Ehren Salazar

ZULU RECORDS

War Baby 6pm
Walter TV 7pm
Spring Break 8pm

BILTMORE

Pump Trolley & friends
8pm
Pump Trolley, Weekend
Leisure, Furious Anger Fun
Hour, Deimos and Phobos,
Knights of the Night

PROPHOUSE CAFE

Show Us Your Wits 8pm
Jenn Perrin, Daniel Chai
Chip Ellis, Amber Cella,
Jordan Krahn, Brad Duffy,

Andrew Barber, Ian Boothby
& Burlesque from Sister
Madly

RUSSIAN PALACE

Lorax Improv 10pm
Lorax, Tim Carlson, Nima
Gholamipour, Ben Gorodetsky
Hip!Bang! featuring
Tom Hill, Devin MacKenzie
music: Max Kashetsky

SATURDAY

WALDORF

No Gold 1am
Peace 12am
Watermelon 11pm
Malcolm & the Moonlight 10pm

ELECTRIC OWL

Sun Wizard 12:20am
Slam Dunk 11:40pm
Phonecalls 11pm
World Club 10:20pm

LANA LOUS

Weathered Pines 11:30pm
Jody Glenham 10:50pm
Cloudsplitter 10:10pm
Stefana Fratila 9:30pm

COBALT

Clean Cut Saturdays
Presents Goth Waste
Animal Bodies 1am
mode moderne 12pm
Sutures 11pm
Zoo 10pm

ASTORIA

White Umbrella 1am
On Lock 12am
SFB 11pm
Gross Misconduct 10pm

PAT'S

Oh No Yoko 12am
Letterman Sweater 11pm
Aardvark Robinson 10pm
Kingdom Cloud 9pm

LITTLE MOUNTAIN

"Total Devotion: Shrines
to the Manic Compulsions
of Fans" - Spencer Jensen,
Mel Paget, Andrea Lukic,
Rob Ondzik Lindsey Hamp-
ton, Marya Altic, Melanie
Coles, Patrick Cruz, Emiliano
Sepulveda, Julia Marshburn

LUCKY'S

John Burgess

360 GLEN

Juvenile Hall 2am
Korean Gut 1am
Babysitter 12am

RED CAT

Half Chinese 4pm
Thee Ahs 3pm
Woolworm 2pm

NEPTOON

Sleep Letters 5pm
Weed 4pm
Koban 3pm
Service Fair 2pm
Blanche Devereaux 1pm

GENE

Tassels 3pm
PrOphesy Sun 4pm

ANTISOCIAL

Needles//Pins 11pm
Slow Learners 10:30pm
The Spreads 10pm

RED GATE

Vincent Parker 1:30am
Hot Sex and High Finance
12:30am telefoam 11:45pm
The Stick 11pm
Ghibli 10:30pm

WALDORF

Ladies & Gentlemen 8pm
Host: Craig Anderson
Katie-Ellen Humphries, Pat
Kelly, Jason Bryden, Sean
Devlin, Jimmy Barnes, Ryan
Biel, Cameron MacLeod

CAFE DU SOLIEL

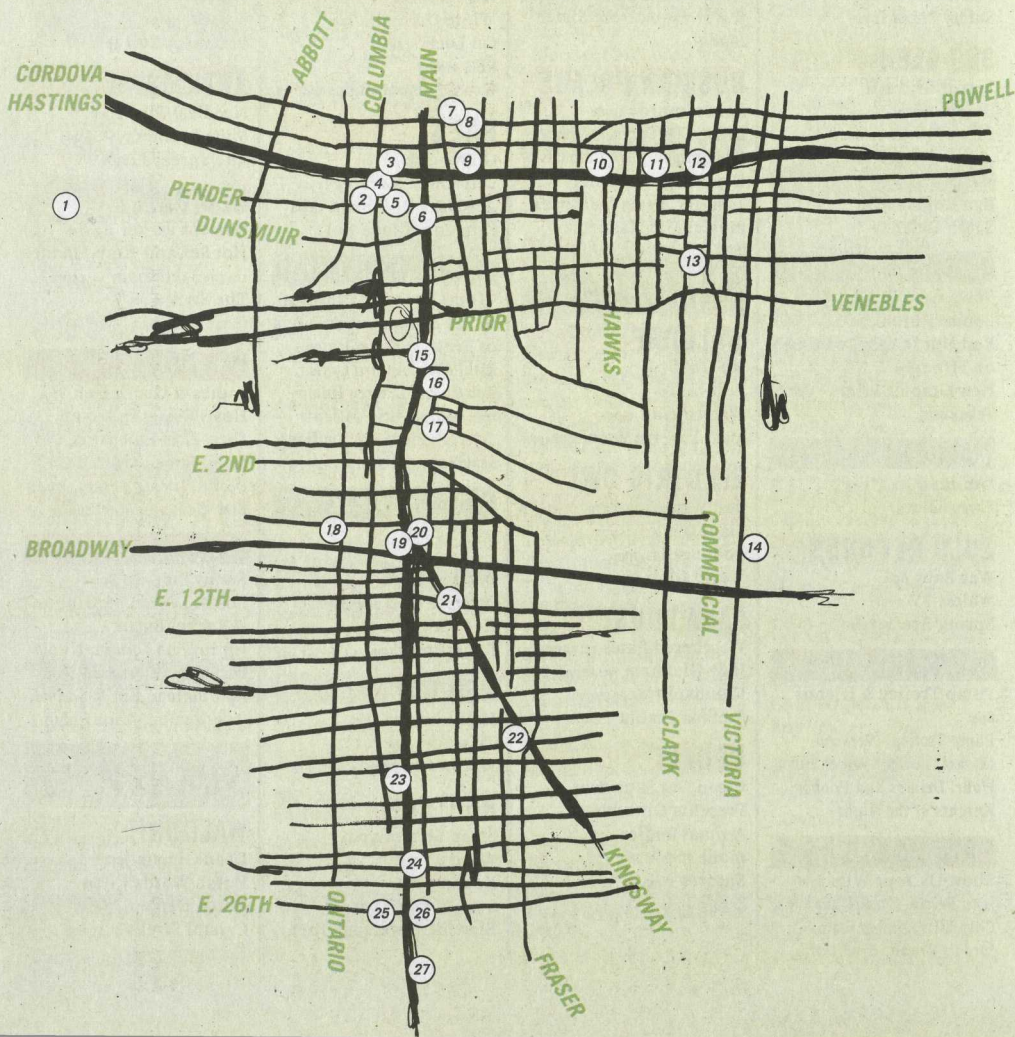
Sunny Side Up 8pm
hosts: Lauren McGibbon
& Rachel Burns
Jeff Yu, Josh Loewen, Nicole
Passmore, Andrew Barber,
Kyle Bottom, Ben McGinnis,
Jane Stanton, Alicia Tobin

SUNDAY

WALDORF

Dead Ghosts 6pm
Harsh Words 5.15pm
Beach Demon 4.30pm
Crystal Swells 3.45pm
Hermetic 3pm

- | | | | |
|----------------------|---------------------|---------------------|-----------------------|
| 1 • RAILWAY CLUB | 7 • LANA LOU'S | 15 • THE COBALT | 22 • TOAST COLLECTIVE |
| 2 • LION'S DEN | 9 • PAT'S PUB | 16 • ELECTRIC OWL | 23 • NEPTOON |
| 3 • GAM GALLERY | 10 • ASTORIA | 17 • RUSSIAN PALACE | 24 • LUCKY'S |
| 4 • SHUDDER GALLERY | 11 • 360 GLEN | 18 • ANZA | 25 • LITTLE MOUNTAIN |
| 5 • BLIM | 12 • WALDORF | 19 • ANTISOCIAL | 26 • NYALA |
| 6 • CHINA CLOUD | 13 • PROP HOUSE | 20 • GENE | 27 • RED CAT |
| 8 • SPECTRAL THEATRE | 14 • CAFE DU SOLIEL | 21 • BILTMORE | |



SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

5	Music Waste Festival see page 19-22 for full listing Architecture in Helsinki, Hoaxy For Earth @ Venue Hollow Strangers, Jodi Doige, Among the Ghosts, the Modern States @ Media Club	6	Anthony David, the Ponderosas @ Biltmore	7	Higher Learning, the High Drops, Prisoners @ Library Square Womanizing, Men At Adventure, Harem of Men @ Biltmore The Airborne Toxic Event, Mona @ Commodore	8	Sharks, Mockingbird Wish Me Luck, Carpenter @ Biltmore	9	Brendan Perry, Robin Guthrie @ Venue Little Guitar Army, Centaurs of the Universe @ Biltmore World Club, Woolworm @ Cobalt Skism, Smash Gordon, Sub Antix @ Fortune	10	East Van Soul Club @ Biltmore Wildbirds and Peacecrums, Therapies Son @ Waldorf The British Columbian, Vancouver, Carmen Townsend @ Cobalt	11	Matthew Barber, Oh Susanna @ Biltmore sufti @ Funky's Alli Sunshine & the Blue Andrew Palooza Behind Sapphire @ Red Room The Boom Booms, Oh No! Yoko @ Mallin Bowl	12	Miami Horror, Vendisco, Matty C @ Fortune	13	Jason Isbell & the 400 Unit, Maria Taylor @ Biltmore Brett Dennen, Dawes @ Vogue Hip Hop Karaoke @ Fortune	14	Hannibal Buress @ Biltmore Forbidden, Revocation, White Wizard, Havok @ Rickshaw Mark Sultan, Ziskis, Number One Band @ Astoria	15	Grant Hart, Jon Auer @ Biltmore The Black Lips, Cerebral Bally @ Commodore	16	The Hookers, Black Wizard, Curse of the North @ Biltmore Kid Cudi, Chip the Ripper @ Dear Lake Park The Summer Brothers, Steve Brockley, Portage & Main, Rolla Olak @ Cobalt	17	Kuba Oms @ 900 West (Fairmont Hotel) The Mountain Goats @ Biltmore Fish & Bird @ the Culch	18	Keren Ann, Chris Carneau @ Biltmore	19	Jethro Tull @ the Centre Car Free Day on Main: the Excitations @ Neptoon Records	20	Okkervil River, Titus Andronicus, Julianna Barwick @ Vogue	21	An Horse @ Biltmore ...And You Will Know Us By the Trail of Dead, Ringo Deathsart @ Electric Owl Intelligence, Sex Church, Manic Attraction @ Waldorf Apollo Ghosts, My Friend Wallis, No Band @ the Planetarium	22	Cibo Matto @ Fortune The Sword @ Rickshaw The Beltrays @ Biltmore Times New Viking @ Media Club	23	The Belle Game, Aardvark Robinson, Chimpanzebras @ Cobalt	24	Sondre Lerche, Nightlands, Kishi Bashi @ Biltmore Big Freedia, Vincent Parker @ Post Modern The Civil Wars, James Vincent Morrow @ the Rio	25	Jenn Grant, Wool on Wolves @ Biltmore Dropkick Murphys @ Commodore Misty Graves Goreslesque @ Part's Pub Hate Eternal, Origin, Vital Remains @ Rickshaw	26	Dropkick Murphys @ Commodore	27	KISS @ Abbotsford Centre The Donkeys, Dinosaur Feathers, Adelaide @ Biltmore Hunx & His Punx, Sonny & The Sunsets, Clams, Sandwiches @ Waldorf	28	Brian Wilson @ Queen E Quintron & Miss Pussyat @ Biltmore	29	The Sadies, the Sheepdogs @ Biltmore My Morning Jacket, Everest @ Orpheum	30	Rush @ Rogers Arena
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// CiTR 101.9 FM PROGRAM GUIDE

DISCORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA EVERY DAY.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY		
6am		CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am	
7	CiTR Ghost Mix							7	
8			Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8	
9		Breakfast With The Browns (Eclectic)				Alt Radio (Talk)		9	
10	Shookshookta (Talk)		Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Fill In	The Saturday Edge (Roots)	10	
11	Kol Nodedi (World)	Ska-T's Scenic Drive						11	
12pm	The Rockers Show (Reggae)	Synchronicity (Talk)	Morning After Show (Eclectic)	Anoize (Noise)	Duncan's Donuts (Eclectic)	CiTR Listener Hour (Eclectic)	Generation Annihilation (Punk)	12pm	
1		Parts Unknown (Pop)	What Pink Sounds Like (Eclectic)	The Green Majority (Talk)	We All Fall Down (Eclectic)	Barnburner (Eclectic)	Power Chord (Metal)	1	
2			Give 'Em the Boot (World)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2	
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	Mantis Cabinet (Eclectic)	Wings (Talk) Prof (Talk)	Rumbletone Radio A Go Go (Rock)	Japanese Musicquest (World)		3	
4		The Rib (Eclectic)	Radio Freethinker (Talk)			French Connection (World)	Nardwuar Presents (Nardwuar)	Code Blue (Roots)	4
5	Chips (Pop)	Queer FM Arts Xtra	News 101 (Talk)	Thunderbird Eye (Talk)	Arts Report (Talk)	Native Solidarity News (Talk)	News 101 (Talk)	The Leo Ramirez Show (World)	5
6		Queer FM (Talk)	Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)	Flex Your Head (Hardcore)	R.T.R. Discorder Sam-squatch (Ecl) Shameless (Eclectic)	Are You Aware (Eclectic)	Stranded (Eclectic)	Nasha Volna (World)	6
7			Exploding Head						7
8	Rhythms (World) Techno Progressive	Movies (Eclectic)	Inside Out (Dance)		Stereoscopic Redoubt (Rock)	African Rhythms (World)	Fill In		8
9	Bootlegs & B-Sides (Dance/Electronic)		Crimes And Treasons (Hip-hop)	Folk Oasis (Roots)					9
10	Transcendence (Dance)	The Jazz Show (Jazz)		Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)	Synaptic Sandwich (Dance/Electronic/ Eclectic)		10
11			CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Funk My Life (Soul/Dance)	Grandma's Attic (Eclectic)	Randophonic (Eclectic)		11
12am	Fill In	Canada Post-Rock (Rock)						12am	
1						The Vampire's Ball (Industrial)		1	
2	CiTR Ghost Mix	CiTR Ghost Mix			Aural Tentacles (Eclectic)		CiTR Ghost Mix	2	
3			CiTR Ghost Mix	CiTR Ghost Mix				3	
4						CiTR Ghost Mix		4	
5								5	

SUNDAY

SHOOKSHOOKTA

(Talk) 10-11am

A program targeted to Ethiopian people that encourages education and personal development.

KOL NODDI

(World) 11am-12pm

Beautiful arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays
Real cowshit-caught-in-yeer-bouts country.

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm

Alternating Sundays
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

QUEER FM

(Talk) 5-6pm

Alternating Sundays
An expose of the arts & culture scene in the LGBTQ community.

QUEER FM ARTS XTRA

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays
Featuring a wide range of music from India, including popular music from

the 1930s to the present; Ghazals and Bhangras, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays
A mix of the latest house music, tech-house, prog-house and techno.

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

TRANCENDANCE

(Dance) 10pm-12am

Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts. tranceandance@gmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. breakfastwiththebrowns@hotmail.com

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1:00pm

Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here; to have fun! This is not your average spirituality show.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

MANTIS CABINET

(Eclectic) 3-4pm

THE RIB

(Eclectic) 4-5pm

Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new

classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-6pm

Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

SORE THROATS, CLAPPING HANDS

(Rogue Folk, Indie S/S) 6-7:30pm

Lyric Driven Campfire
Inspired: new and old tunes from singer / songwriters with an emphasis on Canadian music. Tune in for live acts, ticket giveaways, interviews and talk, but mostly it's just music. Find us on Facebook!

EXPLODING HEAD MOVIES

(Eclectic) 7:30-9pm

Join gag as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be. The spotlight swings widely to encompass composers, genres and other categories, but all in the name of discovery and ironclad whimsy.

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. June 6: Guitar great Grant Green.

June 13: The annual Jazz Festival preview show
June 20: Eric Dolphy's final domestic recording: "Out To Lunch!"

June 27: A tribute to the underrated pianist/composer Elmo Hope.

CANADA POST-ROCK

(Rock) 12-1:00am

Formerly on CKXU, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and

basically anything your host Phone can put the word "post" in front of. Stay up, tune in, zone out. If you had a radio show, Phone would probably listen to your show.

TUESDAY

PACIFIC PICKIN'

(Folk) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. pacificpickin@yahoo.com

SOUNDS OF AFRICA

(World) 8-9:30am

Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kickstart your day.

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

Open your ears and prepare for a shock! A harmless note may make you a fan! Headliner than the most dangerous criminals! borninsixtynine@hotmail.com

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on the Morning After Sessions. Hosted by Oswald Perez Cabrera.

WHAT PINK SOUNDS LIKE

(Eclectic) 1-2pm

Celebrating women in music and media who truly kick ass. Join host Ashley Kissman as she increases feminist content on the airwaves one song at a time.

GIVE 'EM THE BOOT

(World) 2-3pm

Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual show. Un programma bilingue che esplora il mondo della musica etnica italiana. giveemtheboot.wordpress.com

WINGS

(Talk) 3-3:30pm

Alternating Tuesdays

PROF TALK

(Talk) 3-3:30pm

Alternating Tuesdays
Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research, and to provide a space for interdisciplinary thinking. Interviews with professors from a variety of disciplines. http://ubcproftalk.wordpress.com proftalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

THUNDERBIRD EYE

(Talk) 5-6pm

Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

FLEX YOUR HEAD

(Hardcore) 6-8pm

Punk rock and hardcore since 1989. Bands and guests from around the world.

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm

crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am

For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am

Live from the Jungle Room,

join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed! dj@jackvelvet.net

POP DRONES
(Eclectic) 10-11:30am

ANOIZE
(Noise) 11:30am-1pm
An hour and a half of avant-rock, noise, and psychedelic, psychedelic and outsider aspects of audio. An experience for those who want to be educated and EARtated. lukemeat@hotmail.com

THE GREEN MAJORITY
(Talk) 1-2pm
Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

DEMOCRACY NOW
(Talk) 2-3pm

RUMBLETONE RADIO A GO GO
(Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!

ARTS REPORT
(Talk) 5-6pm

REEL TO REAL
(Talk) 6-6:30pm
Alternating Wednesdays
Movie reviews and criticism.

DISORDER RADIO
(Talk) 6-6:30pm
Alternating Wednesdays
Disorder Magazine now has its own radio show! Join us to hear excerpts of feature interviews, charts, concert calendar picks and other exciting morsels! For more info, visit disorder.ca.

SAMSQUANTCH'S HIDEAWAY
(Eclectic) 6-7:30pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop. antabinder@hotmail.com

SHAMELESS
(Eclectic) 6:30-8pm
Alternating Wednesdays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

FOLK OASIS
(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big em-

phasis on our local scene. C'mon in! A kumbaya-free zone since 1997. folkaoasis@gmail.com

SEXY IN VAN CITY
(Talk) 10-11pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvan-city.com/category/sexyin-vancity-radio

HANS KLOSS' MISERY HOUR
(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS
(Talk) 8-10am

SWEET AND HOT
(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS
(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.duncansdonuts.wordpress.com

WE ALL FALL DOWN
(Eclectic) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. www.weallfalldowncitr.blogspot.ca

INK STUDS
(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

JAPANESE MUSICQUEST
(World) 3-3:30pm
Kootenay Co-op Radio in Nelson, B.C.

FRENCH CONNECTION
(World) 3:30-5pm
French language and music. www.fccabc.org

NATIVE SOLIDARITY NEWS
(Talk) 5-6pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

ARE YOU AWARE
(Eclectic) 6-7:30pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

STEREOSCOPIC REDOUBT
(Rock) 7:30-9pm

LIVE FROM THUNDERBIRD RADIO HELL
(Live Music) 9-11pm
Featuring live band(s) every week performing in the CTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

FUNK MY LIFE
(Soul/Dance) 11pm-12am
Grooving out tunes with a bit of soul and a lot of funk, from the birth of rhythm and blues to the golden age of motown, to contemporary dance remixes of classic soul hits. We explore Brazilian funk, Japanese breakbeat anthems, the British motown remix scene, Canadian soul and disco that your parents probably made out to and the classics of American soul. Soul in the City's Oker hosts with guests to bring that extra bounce to your step. www.funkmylife.com

AURAL TENTACLES
(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. auraltentacles@hotmail.com

FRIDAY

FRIDAY SUNRISE
(World) 7:30-9am
An eclectic mix of indie rock, hip-hop and reggae to bring you up with the sun.

ALTERNATIVE RADIO
(Talk) 9-10:00am
Hosted by David Barsamian.

CITR LISTENER HOUR
(Eclectic) 12-1pm
Tune in each week as you, the CITR fan, gets to program an hour of adventure for the whole world to hear! For more info, contact program coordinator Bryce Dunn at citrprogramming@club.ams.ubc.ca.

BARNBURNER
(Eclectic) 1-2pm
The greasier side of rock 'n' roll, rhythm 'n' blues, and country... Crack a beer, order some BBQ, and get your boogie on.

RADIO ZERO
(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else. www.radiozero.com

NARDWUAR
(Nardwuar) 3:30-5pm
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doot doot doot...doot doot! nardwuar@nardwuar.com

NEWS 101
(Talk) 5-6pm
See Monday for description.

STRANDED
(Eclectic) 6-7:30pm
Join your host Matthew for a weekly mix of exciting sounds; past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

AFRICAN RHYTHMS
(World) 7:30-9pm
www.africanrhythmsradio.com

THE BASSMENT
(Dance/Electronic) 9-10:30pm
The Bassment is Vancouver's only bass driven radio show on air. I play picks from all the bass driven genres like Glitch, Dubstep, Drum and Bass, Ghetto Funk, Crunk, Breaks and UK Funky, while focusing on Canadian talent and highlighting Vancouver DJs, producers and the parties they throw.

GRANDMA'S ATTIC
(Eclectic) 10:30pm-12am
The only other place you'll find the old mixed with the new, is on an illegal website. Time to tickle your ear-hairs!

THE VAMPIRE'S BALL
(Industrial) 12-4am
Dark, sinister music to soothe and/or move the Dragon's soul. Industrial, goth and a touch of metal too. Blog: thevampiresball.blogspot.com

blogsspot.com.
thevampiresball@gmail.com

SATURDAY

THE SATURDAY EDGE
(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! stevedge3@mac.com

GENERATION ANNIHILATION
(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore backed by band interviews, guest speakers and social commentary. crashnburnradio@yahoo.ca generationannihilation.com

POWER CHORD
(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia and Andy.

CODE BLUE
(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul. codeblue@buddy-system.org

THE LEO RAMIREZ SHOW
(World) 5-6pm
The best of mix of Latin American music. leoramirez@canada.com

NASHA VOLNA
(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad. nashavolna.ca

SYNAPTIC SANDWICH
(Dance/Electronic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you! www.synapticandwich.net

RANDOPHONIC
(Eclectic) 11-11am
Randophonic is best thought of as an intraviral jukebox programmed by a vast alien living intelligence system which has no concept of genre, style, nation states or even space-time relevance.

THE BILTMORE CABARET

JUNE 2011

Billmore
CABARET
2755 PRINCE EDWARD ST.

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

5

KITTY NIGHTS

NYC STYLE
BURLESQUE AND COMEDY
HOSTED BY
BURGUNDY BRIXX
-THE PURRFESSION
WITH
DJ TEDDY SMOOTH

6

THE BILTMORE PRESENTS:

ANTHONY DAVID
WITH GUESTS
THE PONDEROSAS

7

TWOONIE TUESDAY!

RECORD RELEASE PARTY FOR
WOMANKIND
WITH
MEN AT ADVENTURE
AND
HAREM OF MEN

8

TIMBRE PRESENTS:

SHARKS
WITH SPECIAL GUESTS
MOCKINGBIRD
AND
WISHME LUCK
AND
CARPENTER

9

SUCK ON MY TUBES

LITTLE GUITAR ARMY
WITH GUESTS
CENTAURS OF THE UNIVERSE

10

EAST VAN SOUL CLUB

11

MATTHEW BARBER

OH SUSANNA
WITH GUESTS
EARLY SHOW - CURFEW 10:00PM
COLOR MAGAZINE & ANTICORAL PRESENTS
GLORY DAYS **LATE SHOW**
W/ ANITA HUSAND
-SINCERELY HANA - RECIPIO
DOORS 10:00PM

12

KITTY NIGHTS

NYC STYLE
BURLESQUE AND COMEDY
HOSTED BY
BURGUNDY BRIXX
-THE PURRFESSION
WITH
DJ TEDDY SMOOTH

13

TIMBRE PRESENTS:

JASON IS BELL
AND **THE 400 UNIT**
WITH SPECIAL GUEST
MARIA TAYLOR

14

HANNIBAL BURESS

WITH SPECIAL GUESTS

15

THE BILTMORE PRESENTS:

GRANT HART
(HUSKERDU)
WITH
JON AUER
(THE POESIES, BUSTARD)

16

HOOKERS

WITH
BLACK WIZARD
AND
CURSE OF THE NORTH

17

SEALED WITH A KISS

PRESENTS:
THE MOUNTAIN GOATS
WITH GUESTS
EARLY SHOW - CURFEW 10:30PM

18

KERENANN

WITH GUEST
CHRIS GARNEAU
EARLY SHOW - CURFEW 10:00PM
COLOR MAGAZINE & ANTICORAL PRESENTS
GLORY DAYS **LATE SHOW**
W/ ANITA HUSAND
-SINCERELY HANA - RECIPIO
DOORS 10:00PM

19

KITTY NIGHTS

NYC STYLE
BURLESQUE AND COMEDY
HOSTED BY
BURGUNDY BRIXX
-THE PURRFESSION
WITH
DJ TEDDY SMOOTH

20

THE BILTMORE PRESENTS:

JUNIOR HIGH
WITH
THE GAL PAL DJS
WITH GUESTS

21

THE BILTMORE - REA ROUTE PRESENTS:

AN HORSE
WITH GUESTS

22

THE BILTMORE - REA ROUTE PRESENTS:

THE BELL RAYS
WITH GUESTS

23

VAN SESSIONS 2.0

WITH SPECIAL GUESTS
SONDRELERCHE
WITH SPECIAL GUESTS
NIGHTLANDS
AND
KISHIBASHI

24

TIMBRE PRESENTS:

SONDRELERCHE
WITH SPECIAL GUESTS
NIGHTLANDS
AND
KISHIBASHI

25

JENNGRANT

WITH GUESTS
WOOL ON WOLVES
EARLY SHOW - CURFEW 10:00PM
COLOR MAGAZINE & ANTICORAL PRESENTS
GLORY DAYS **LATE SHOW**
W/ ANITA HUSAND
-SINCERELY HANA - RECIPIO
DOORS 10:00PM

26

KITTY NIGHTS

NYC STYLE
BURLESQUE AND COMEDY
HOSTED BY
BURGUNDY BRIXX
-THE PURRFESSION
WITH
DJ TEDDY SMOOTH

27

THE BILTMORE - REA ROUTE PRESENTS:

THE DONKEYS
WITH
DINOSAUR FEATHERS
AND
ADELAIDE

28

THE BILTMORE PRESENTS:

BARE WIRES
WITH GUESTS

29

AMSEVENTH & NIGHT THEATRE PRESENT:

THE SADIES
THE SHEEPDOGS

30

UPCOMING SHOWS

JULY 1 - CANADIAN PARTY AND BBQ
JULY 9 - COLISEUM WITH SPIRALS AND SCAREBRO
JULY 23 - CSWAG PRESENTS STUCK WITH UNKNOWN IMMORTAL ORCHESTRA
JULY 29 - CHAINS OF LOVE
JULY 30 - TY SEGALL
AUGUST 16 - (TIMBRE PRESENTS) LUCERO
AUGUST 18 - OBITS WITH DISAPPEARS AND HARD FEELINGS
SEPTEMBER 3 - THE CHISELS WITH BARE WIRES AND CHAINS OF LOVE

SUMMER LIVE

**FREE
OUTDOOR
FESTIVAL**

**MUSIC ARTS
FOOD SPORTS**

MOTHER MOTHER

DANIEL WESLEY

THE NEW PORNOGRAPHERS

NEKO CASE

DAN MANGAN

L SUBRAMANIAM

SPIRIT OF THE WEST

VANCOUVER SYMPHONY ORCHESTRA

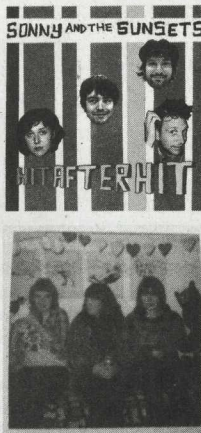
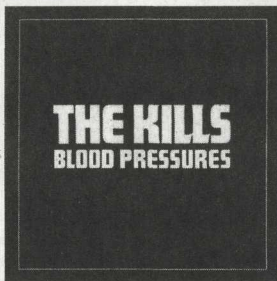
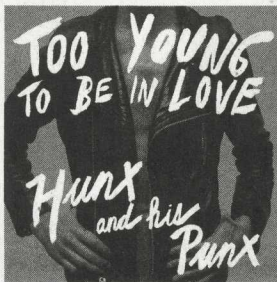
**STANLEY PARK
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JULY 8, 9, 10 2011**

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UNDER REVIEW

**EEEK!
EEEK!**

(Forever Cascadian)

Fans of *The Strokes*'s *Is This It*, *Vampire Weekend* and *Bloc Party* should take a breather and check out Eeek!'s new self-titled EP; it includes the same genuine passion and surprising diversity. Local trio Eeek! is able to develop a sound that calls to mind such notable modern indie rock acts while skillfully crafting songs that avoid monotony. Take the group chant throughout "Andy &," or the gradual instrumental build-up of "Potential" as proof. Also, take note of the vocals, which vary from clear-headed young singer/songwriter, to hoarse, punk rock angst, to undulating moaning—as on "Lake Soux" and "Cascadia."

Versatility characterizes this debut. The anger, unhappiness and instability brought on by the music itself is almost distilled, or more accurately, complemented, by the great energy which seems to underlie the creative process. There is room to grow and develop, certainly, but for now, Eeek! seems to be in the right place.
—Andy Resto

HUNX & HIS PUNX
TOO YOUNG TO BE IN LOVE
(Hardly Art)

The sounds of '60s pop music are blended with the raw power of garage punk on Hunx & His Punx's sophomore set, *Too Young To Be In Love*. It's a phenomenal album.

"Lovers Lane" is reminiscent of "Da-Doo" from the *Little Shop of Horrors* musical, featuring the soulful harmonies of Hunx's all girl backing band. Hunx's spoken word section, meanwhile, adds a seductive feeling to the song. "Tonight Tonight" has an incredible opening, with punky guitars and sharp drums compelling listeners to play it non-stop. "He's Coming Back" has a chorus that encourages one to sing along, even more so than the album's other infectious tracks.

All the songs on this record are great, with not a weak moment to break the momentum that builds throughout. As a whole, it's well-structured, with each song flowing into the next. Hunx is a great vocalist and frontman; he sings with an energy and seductiveness that accents his songwriting. The album title is a misnomer, though, as Hunx proves he can sing with the passion of man in love. Hunx, in tandem with his stellar band, has created an album with the potential to become a garage rock classic.

—Adam Clarke

PAT JORDACHE
FUTURE SONGS
(Constellation Records)

For fans of brazen noise-pop, the solo debut from Montreal's Pat Jordache, *Future Songs*, will be a refreshing and dreamy distraction. Jordache draws from a lot of musical sources with this album. At times, the line between

harsh and beautiful is blurred.

This formula has paid off for other Montreal maestros like *AIDS Wolf*, *Arcade Fire* and *Godspeed You! Black Emperor*, who never shy away from incorporating everything in their orbit and filtering it through their specific and sundry lenses. *Future Songs* has a similar style and does well to execute it.

The first few tracks, "Radio Generation" and "Get It (I Know You're Going To)," charm the listener with their lo-fi crinkled arrangements, zig-zagging guitars and peculiar poetry. It's all the more thrilling then when Jordache rips into "Salt on the Fields," which, almost out of nowhere, conjures up *Unknown Pleasures*-era *Joy Division*, as his baritone eerily calls to mind *Ian Curtis* while an atmospheric high-treble snare and syncopated bass line erupt and unsettle.

"Phantom Limb" is a psychedelic surprise that somehow echoes *Tall Dwarfs'* crudely crafted folk fuzz. This seems to be the aesthetic Jordache is after, as "Gold Bound" and "Song for Arthur" continue down the well-worn psychotropic glitz carved out by the *Elephant Six* and the *Yerself* is Steam rise of *Mercury Rev*.

Future Songs is a dizzying debut and fans of Jordache's old act, *Sister Suvi* (with Merrill Garbus of *tUnE-yArDs*) will still be able to draw a line between the two, but this is certainly a different and more varied direction for the musician. If baroque and bombast

describe your brand of pop, you'll take a shine to Pat Jordache.

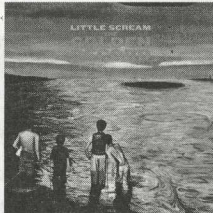
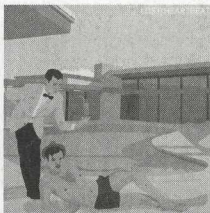
—Shane Scott-Travis

THE KILLS
BLOOD PRESSURES
(Domino)

The fourth studio album from the American-British duo *The Kills* maintains the precedent set by their previous releases; staple ingredients include expressive rhythm tracks, minimal instrumentation, catchy blues guitar riffs and low key duets. Actually, it is surprising how much fullness comes out of this two-piece, even during their live act. While *Jamie Hince's* guitar excursions and *Alison Mosshart's* smokey lead vocals are the foundation of their less-is-more approach, every plucked string or drum sequence earns distinct airtime. The Kills avoid using exaggerated reverb effects, circumventing any walls of sound that might hide their musical elements. What you hear is what you get, and what you get is a stable, no frills record that is quite understated.

The urge to turn up the overdrive and blast out a rock anthem solo must be overwhelming for Hince, nicknamed "Hotel," given his penchant for creating super catchy riffs. Instead, his disciplined approach to the six-string blends seamlessly with Mosshart, a.k.a. "VV's," pleasing, punk-infused melodies.

Not to be typified in their role, they opt to tinker with a different set of



moods in "Wild Charms" and "The Last Goodbye," the latter completely diverging from the minimalist rock criteria by electing to have strings and a soft piano support a gorgeous, sorrowful melody. This track becomes a gateway to the almost trip-hop feel in the chorus of "Dammed If She Do," proving The Kills bring legitimacy to their craft by having the ability to produce a mood exactly as they envision it.

Blood Pressures is a complete record that can be enjoyed in its entirety. The hallmarks of the band, namely great musicianship and songwriting, shine through clearly as the duo continue to impress.

—Slavko Bucfal

LITTLE SCREAM GOLDEN RECORD (Secretly Canadian)

The first impression of Little Scream, a.k.a. Laurel Sprengelmeyer's, *Golden Record* is melancholy. That's not surprising—a certain darkness is definitely part of the intention for an artist named Little Scream, and the album begins with haunting, angelic cries. But soon enough, shades of joy and exuberance come clear, making this a dynamic and solid entry into the Canadian pop scene. There are strains of *Wintersleep*, and a stronger dose of the almost saccharine, military marches made recognizable by *Arcade Fire*. But the excellent production, raw in the right doses, prevent the record from being too precious, as with "Guyegaros," a beautifully dark and masculine country ballad. "Cannons," meanwhile, highlights Sprengelmeyer's rhythmic vocal quirks, reminiscent of pop renegade **Regina Spektor**.

Probably the strongest comparison is to *Land of Talk*'s most recent album *Cloak and Cipher*. Both Little

Scream and *Land of Talk* succeed in similar ways, bringing a feminine, inventive twist to both traditional and modern pop effects, but where *Cloak and Cipher* missed the mark, *Golden Record* makes an impact. Little Scream's voice—both literal and artistic—is confident, thoughtful and playful. The appearances of hand claps, boot stomps and harpsichord will also satisfy indie lovers.

Stand-out track "Red Hunting Jacket" asks, "Why am I so? Why are you so? Why are we so?" This complex line of questioning juxtaposes the simple statement on the disc sleeve: "I am glad you are here." Be sure to read the insert, which, instead of lyrics, holds "some of the facts, laws and phenomena of the great hereafter" (i.e. poems and personal stories related to the album) it deepens the tension that this album presents. *Golden Record* is definitely made along both intellectual and sensual lines. However, if you just want a sweetly dark, distinctly Canadian pop album, then what Little Scream has offered here won't disappoint.

—Maegan Thomas

LOVE CUTS LOVE CUTS (Independent/Nominal)

What Vancouver's Love Cuts lacks in talent and experience, they make up for in attitude. The first track off their five-song, self-titled EP, "Hi, Smile, Wave," opens with a simple garage-rock guitar melody before a slightly off-kilter drum beat comes in. When the rhythm and melody do sync to the same tempo, however, the result is a punchy and sweet punk song.

Love Cuts was originally released on their Bandcamp page. The site features a photograph of the three—Kaitly McWhinney (vocals, guitar), Cheryl Carpenter (drums) and Tracey Vath

(vocals, bass)—sitting on a bed, wearing plaid and drinking beer. The EP was recorded and produced by **B-Lines** bassist Adam Fothergill.

The lo-fi beats, shouted lyrics, and imperfect yet undeniably catchy melodies of "Lone Wolf" recall girl punk legends **Le Tigre** and **Heavens To Betsy**. The track is loud, in your face, and unapologetically honest in its rebelling against conformity. But instead of singing about feminist issues associated with the riot grrrl movement of their predecessors, the rest of the songs on the EP focus on simpler themes.

"Moon Friend" is about the day turning into night, while "I Will Kiss Anyone" is pretty self explanatory. "Mimes" is the most original track on the album, describing moments when you just don't want to talk to anyone, not even your roommate, sibling or significant other. The honesty and simplicity of the band's lyrics fused with their garage sound is the true appeal of *Love Cuts*. Want more? Nominal Records is set to release this EP as a seven-inch in June.

—Ashly Kissman

LUST HEARTBEAT (Crush Records)

What we have here is the first EP by local electro-pop outfit Lust, put out on their own label Crush Records. The five tracks on the record mine the depths of '80s pop and New Wave. Immediate comparisons that spring to mind are **The Human League**, or **Linear Movement**. Opener "Destiny" begins with a long, drug-wash haze of synth. The band eventually finds a beat and moves along into the more danceable "Twenty One." I'm compelled to tap my foot in approval for the cold, detached voices of Tyler Mounteney

and Zoe Garrod on "Heartbeat." There is talk of black arrows piercing hearts, and much sand slipping through one's fingers. Yes! Rhythmic pulse music filled with dejection and heartbreak. I can see thousands of ill-fated youth taking drugs and breaking each other's hearts to this one on soiled discotheque dance floors. Afterwards, we are carried—presumably drunk and heartbroken—through two more instrumental pieces. "Frustration" is a fairly fast-paced number with some spacey sounding drum noises, while on the record's closer, "Tunnel Vision," a guitar bleats and wails beneath a throbbing rhythm of breaking glass. Is it the sound of forbidden night-club sex or the sound of pure regret in a cold and sober morning?

At best, this sort of thing is pure bliss, as groups like **2VM** or Vancouver's own **Terror Bird** have proved in the past. At worst, it comes out sounding like car commercial Muzak; a pale rehash of an already anachronistic style. With so many people attempting to re-live synth music's glory days, much effort should be made to produce something that truly stands apart from the hangers on. *Heartbeat* falls somewhere in the middle of all this. The music alone falls flat on my youthful ears, which yearn for soft voices and more tales of promiscuity and heartbreak. I would, however, be very interested to hear what Lust produce in days to come.

—Sam Risser

EFIRM MANUEL MENECK PLAYS "HIGH GOSPEL" (Constellation Records)

Every album has a story, be it the arduous recording process, the individual songs or the order in which the songs have been woven. Sometimes these stories are light hearted and at other

times heart wrenching and hard to imagine. *Plays "High Gospel"* is one of those many layered and storied albums that will sit with you for hours, like pinpricks to the body when, long after the blood has been drawn, the impression remains like an energetic sensation, swirling and stinging into your thoughts. Best known as the co-founder of *Godspeed You! Black Emperor* and *Thee Silver Mt. Zion*, Efrim Manuel Menuck explores his solo side and offers an album of songs conceived over time in "scraps and hiccups," as described by Menuck himself. To say that *Plays "High Gospel"* is all over the place is an understatement. This is more like an abstract art piece that has so much going on that you have to stare endlessly just to scratch the surface. In the liner notes, Menuck includes a breakdown of each track, explaining the recording process and his mindset when the song was birthed. In a way these dialogues read as the downplayed and aloof ramblings of a madman.

The disc opens with the sweeping "Our Lady of Parc Exec," a vocal-heavy, hopeful droner that peaks and dips all over the place. But hope unravels when "A 12-pt. Program For Keep On Keepin' On" morphs into something dark and sinister, ultimately ending in a howling snarl of electronic percussion. And it goes on like this: there is dark, there is light, there is hard and soft. These are songs/stories of the human condition and on this recording, Manuck spreads his gospel in a unique and awesome way. —Nathan Pike

JAMES PANTS
JAMES PANTS
(Stones Throw Records)

Wonder-kid James Pants has emerged from some kind of crazy trip to deliver his latest effort, *James Pants*. "Clouds Across the Pacific" combines the dreamy vocals of *Lucrecia Dalt* with pizzicato violin. The result conjures images of ghostly visions. "Screams of Passion" mixes Pants' ever-menacing vocals with fuzzed-out guitars, creating an almost supernatural sound.

There is an overall feeling that something isn't quite right. If you love *David Lynch* and *Twin Peaks*, you'll appreciate the darker side of this album.

That being said, it isn't all doom and gloom. *Pants'* strength lies in his ability to be a sonic chameleon. He can take a simple riff or vocal pattern and distort it to a point that makes the obvious sound brand new.

A prime example of this is the killer "Every Night I Dream," which combines a spacey '80s back beat, echoed vocals and what sounds like crackling thunder. "Alone" follows in the same vein of tortured, echoed vocals, and somehow incorporates a saxophone into this wonderful mess of a song. *James Pants* is an innovative album where *Pants* takes the listener to the point of sonic familiarity before executing a sharp right turn. Highly recommended. —Katherine Boothroyd

PSYCHEDELIC HORSESHIT
LACED
(FatCat)

Psychedelic Horseshit's *FatCat* debut, *Laced*, combines ultra lo-fi production with a d.i.y. spirit that is not afraid to obliterate boundaries. From its opening seconds, it is immediately apparent that *Matt Horseshit* does not subscribe to any form of musical consistency, instead preferring to blend together odd blips of noise to form backgrounds, foregrounds and cavernous loops, and then changing the entire formula on the very next track. This unorthodox approach fills hooks and choruses with mashed bits, hyperactive electronica and rhythms that you might experience in a drum circle. The effect is something along the lines of a caffeine overdose.

Like an unstable love affair, *Laced* has fleeting moments of brilliance, which leave the listener wanting more and ultimately feeling frustrated when the urge is denied.

Matt Horseshit's nasal tone adds to the raw and unpolished noise-pop, with his vocals merely flirting with the idea of a tune. Oddly, he is at his best when he is accompanied by his

acoustic guitar, adding a somewhat folk feel to the revolving stew. The final track, "Making Out," changes everything by presenting a catchy, well developed hook, distinct rhythms and vocals we can actually sing along to.

Even though most of *Laced* consistently demonstrates a loose connection to musical patterns, there is something gravitational about the project. Perhaps it is the hope that on each subsequent listen, greater themes will emerge and stay awhile longer. Perhaps it's the search for satisfaction amid the layers of distortion. Regardless, the album is *Laced* with addictive material and it is difficult to stop listening to. —Slavko Butcfa

SAVAGE FURS
SAVAGE FURS
(Independent)

Savage Furs' self-titled EP is not an album that is immediately entertaining. Only after three play-throughs of the album was I able to appreciate the musical abilities of the band.

Dance rock in the vein of *Bauhaus* combined with *Depeche Mode*, the album has varying degrees of success in living up to its influences. The initial track, "Thrones of Young Ice," is a fun start to the album. The vocals are reminiscent of *Morrisey's* singing on "How Soon is Now?" and the synth lines elevate the song to greater heights. "Sick Lamborghini" is the standout song, featuring a catchy chorus that I found myself humming throughout the day. The Club Mix version of the song is not as good, though, sacrificing the tight arrangement in favour of a relatively bland club vibe. "Mohair Metal" and "Asphalt Sorcery" are not as strong either; they are ultimately boring tracks that act more as filler than as exciting content. "Mohair Metal" has a verse that is unable to hook the listener, and the song lacks easily identifiable sections. This lack of structure may turn some listeners off. "Asphalt Sorcery" does have a definite structure, but the lack of passion on the song results in a performance that seems to pad

an EP that should have been released as a single. —Adam Clarke

SONNY & THE SUNSETS
HIT AFTER HIT
(Fat Possum Records)

Sonny Smith has been a busy boy the past couple of years. Hot on the heels of last year's *Tomorrow Is Alright*, he went straight into creating the highly ambitious "100 Records" art installation, which was a collection of 100 made-up bands with which he recorded songs on A-side and a B-side for. So it is a wonder that the San Francisco musician had the mental space to release *Hit After Hit*, an album that reeks of laid back groovy vibes which sound like he's been living on easy street and relaxing into the approaching summer. *Hit After Hit* is a friendly and easy going album that borrows respectively from the garage-pop and surf rock music of old, injected with a little modernity for individuality's sake. Opener "She Plays Yo Yo With My Mind," with its crawling bass line and lazy vocal play, is super strong and had me tapping my foot from the first few riffs.

So far *Hit After Hit* has me feeling like I should be cruising Venice Beach after school in the late '60s with a surfboard under my arm and a root beer in my hand. What's neat about this music is how loose it sounds. There is very little studio trickery here and after a couple of songs you'll feel as though the band is right there in the room playing the album for you and a couple of your friends. This album wins you over on a large scale with its dated innocence, twangy bliss and background "Oooh-Aaah" vocals. If you've ever been a fan of that old garage/surf stuff and feel like taking a trip back through time, then *Hit After Hit* is definitely a wave you want to catch.

—Nathan Pike



REAL LIVE ACTION

SHEARING PINX / PEACE / STUDENT TEACHER

Pat's Pub / April 30

The very first Junkyard night—a new monthly collaboration of musicians, visual artists, and photographers with a common counter-culture theme—kicked off at Pat's Pub with an organized punch. A trio of noisy local acts showed up to support the inaugural event, which, contrary to the name, was packed more with precious metals than scrap.

Bathed in the liquid glow of a film projector, Student Teacher oozed cool. Their guitar-heavy setup had me all kinds of excited. The quintet's shoe-gaze set was slow to boil though, with early tunes sounding overly distorted and lacking clarity, singing duties included: Lo-fi enthusiasm was definitely a must to enjoy this act, especially with the dissonant

nature of some of their tracks. Student Teacher roared back to life in the latter part of their set though, with an emphasis on girl-fronted crooning and long, effects-heavy instrumental pieces awash in feedback and amplifier ebb—this time in doses that didn't drown all the instruments in a sea of sound. The final noisy, post-rock track saw the band moving around their instruments like children on a playground, putting a satisfying physical emphasis on the crazy manipulated tones coming from the PA.

Judging by the packed crowd, it was obvious that Peace was the band most people came to see. As far as buzz bands go, this is one whose hype might be justified: the vintage rockers build on a solid foundation of '60s New York style with infectiously fuzzy beats. Rolling-thunder drums and powerful bass licks anchored each

simple, spastic song. While singer Dan Geddes' monotone delivery might not suit everyone, Peace's lyrics do their best to stay out of the way of each track's instrumental offerings. Peace played a varied bevy of songs, including some fresh from their new album *My Face*.

Headliners Shearing Pinx needed no introduction. Having released over 50 records over the last six years, mostly on singer Nic Hughes' Isolated Now Waves label, their d.i.y. attitude and fierce ability to turn out music has plastered their name across the city and abroad. The dark, rabid orchestra of noise the band turned out conjured images of the dirtier parts of Vancouver thrown in a melting pot and boiled down. Songs like "Selfish Acts" and "Magnolia's Tomb" were filled with abrupt flashes of noise. Drummer Jeremy Van Wyck's frantic

performance was worth paying particular attention to, though Hughes' grating vocals were frighteningly intense as well. The music relied on unexpected volume twists and math-heavy guitar screeching to keep the crowd off-balance, but hardcore fans still couldn't dance fast enough to a varied set list that pulled from their entire catalogue. I left the show feeling pretty light-headed—if it's possible to get whisky-drunk on music, Shearing Pinx got me there.

—Fraser Dobbs

TAIKOTRONIKS

The Vancouver Playhouse / May 3

Within the eclectic mix of kids, grandparents, supportive friends and curious passersby who didn't feel the need to watch the Canucks game, most were likely newcomers to Japanese Taiko, or "drum" music,



and to the sort of electronic music that mainstream radio has yet to embrace.

Taikotroniks was promoted as a night bringing together the traditional Japanese art form of Taiko drumming with the new and experimental Vancouver Electronic Ensemble. Seven prominent yet distinct Taiko groups, along with the VEE, took their art to the Vancouver Playhouse stage. Although the seats weren't completely full, the audience still responded enthusiastically to the heart-pounding performances, with sprinkles of cheers throughout.

The Katari Taiko ensemble kicked off the night with an energetic performance, as they demonstrated the basics of Taiko: drumming, movement, dance and martial arts. The symmetry between the elements on stage kept their set tight and solid.

Each of the seven acts gave their distinct take on the genre. Sansho Daiko, for instance, integrated a saxophone and poetry into their piece.

Uzume Taiko, known for their humorous stage presence, had a set full of slapstick theatrics. Though they initially wore garbage bins on their heads, the two-person act soon removed the receptacles to bang on them, revealing their metallic ogre masks. The ogres, or oni, are creatures from a Japanese folklore. They

acted out a storyline of the two folktale monsters adjusting to the city environment with hilarious results.

Contrasting the small size of Uzume Taiko was the ensemble Yu-aikai Ryukyu Taiko, who took to the stage in large numbers, including several budding child performers. They performed a colourful display of drumming in their Okinawan style.

Age didn't prove to be a factor in how the groups functioned, especially Sawagi Taiko. Some of the performers in the all-female group were probably already grandmothers. Still, the petite performers drummed with force and precision; their arms flinging gracefully as they danced to their complex choreography. On the other end, a young member of the Chibi Taiko, the first Canadian children's Taiko ensemble, drummed in a speedy, wrist-bending fashion. His virtuosic display was impressive, to say the least.

Presumptions that Taikotroniks would be strictly composed of barrels being banged proved incorrect. Western instruments, singing, pre-recorded music and mood lighting were all used at some point to enhance the modern Taiko experience.

LOUD, a guitar-percussion duo opting for casual jeans rather than a traditional uniform, took a next-generation approach with their heavy

riffs and melody, hinting at the VEE collaboration to come.

Aside from the brief, discordant interludes the VEE improvised in between, the night was more "Taiko" than "troniks" until the final piece: a collaboration between the electronic ensemble and the Taiko drummers. It proved to be an interesting experiment between the two styles. The curtain lifted, revealing a mostly darkened stage illuminated by glowing Macbook-mixing boards. Blips, bleeps and other nature imitating clicks whirled against the pounding of drums, creating an eerie, yet exciting futuristic forest in the Playhouse theatre. Looking up, there were many more percussionists playing in various corners of the theatre; up on the balcony and computer-mixing stations on the left and right. The glowing light boxes flashed manically as the blips and pounds sped up to a heart-racing conclusion. It was as much a visual experience as it was a sonic one.

The dedication and the new direction that Taiko is taking, along with the up and coming Vancouver Electronic Ensemble, proves that meshing the two art forms is more than just an exotic novelty.

—Ming Wong

C.R. AVERY

The Waldorf Hotel / May 11

The stage stood bathed in red light while the crowd at the Waldorf waited expectantly for someone to step up to the microphone. Soon enough, openers Hoorayborhood performed a spoken-word piece with a couple keyboards chirping in the background.

Riel Hahn, who I hadn't heard of before, was up next. Judging from the guitar slung over her shoulder and the tacky sport coat she was wearing, I was expecting some girly, sensitive, singer-songwriter bullshit. However, instead of playing the guitar, Hahn spent the first five minutes talking about how she had gotten into a fight with her mother last weekend after being picked up from the ferry. Hahn then bemoaned the recent election, stating that any woman who voted for Harper should expect a "punch in the face" from her. She sang two songs, the first a humorous ditty about her life as a single, middle-aged woman, the other about her desire to live in a Communist country. She was pretty funny, but I'm glad her set was short. Her singing was terrible.

Graham Clark took the stage after Hahn, and his offbeat timing and steady stream of jokes kept the audience in stitches. Clark is one of

the masterminds behind the popular Vancouver comedy podcast, *Stop Podcasting Yourself*. It should be noted that Clark was wearing a newsboy cap and has a mighty, mighty beard. It's Moses-esque! He informed the audience we weren't just going to get "wet with excitement" from his set, but covered from "head to toe in moisture."

The Burnettes came on stage after Clark and played a short, three-song set. The band was lead by Cora and Chris Burnette. Cora had an interesting, *Little House on the Prairie* look to her wardrobe, which lent itself well to the countrified pop songs the band was playing. Their song "Falling," about the highs and lows of a new relationship, was a jumpy number with jangly guitar and plucky banjo. They were the first "serious" act of the night and they performed well, but ultimately they were a mere appetizer for the main course, the pride of Commercial Drive, C.R. Avery.

C.R. Avery and the Special Interest Group took the stage dressed in suits that looked like they'd been rescued from a Grandparent's attic. The band looked sharp, if dated. Avery looked like a 70s era James Bond, with huge lapels decorating his fitted beige suit jacket. Opener "You On Me" was an epic, sprawling, soulful number that sounded like a b-side from Springsteen's *Darkness On the Edge of Town*. "Whatever happened to you and me against the world?" Avery sang over and over as the band built upon a doo-wop inspired riff. Eventually Avery started bouncing around stage singing "Oooooo baby!" in his finest Elvis drawl.

Avery played a number of tracks both old and new throughout the set, and also treated fans to a spoken-word piece about stories "tattooed beneath his skin." He made people laugh with a tale about a seven-year-old kid who heckled him at a show in the Rhizome Café. This was my fifth time seeing C.R. Avery and this was the tightest show I've seen his band perform. The musicianship was focused and precise, giving Avery room to play but also providing him boundaries to work within.

There are times, however, when I wish Avery would focus on one type of

music. I truly believe he could be the next Springsteen. He has the grit, the imagery and the talent to write tough, mind-blowing pop songs (and sometimes he does) but he has so many interests that his records often lack cohesion. He's seeking greatness in his own unique way and I'm happy to be along for the ride, but, man, I would love to hear more Springsteen and less beatboxing on the next record.

The show ended with the band coming back on for an encore that involved a burlesque dancer who, while handcuffed and blindfolded, undressed herself down to her bottom drawers while the band played a thumping, garage-esque rendition of "Dungeon of Love," off Avery's latest album *So It Goes*. Overall, it was a fantastic set from C.R. Avery and the Special Interest Group.

—Cail Judy

LAKE/ AGESANDAGES

The Media Club / May 13

Chalk it up to too many shows going on elsewhere in town, or maybe that people were scared to leave their houses on Friday the 13th, but whatever the reason, only 30 people showed up for the long awaited Vancouver debut of LAKE. Having just released *Giving & Receiving*, their third album of sumptuous, low key lounge on the super hip K Records, you'd think there would have been a lot of people eager to see them. Surprisingly, this was not the case.

Despite the potentially demoralising prospect of playing to such a sparse crowd, opening act AgesandAges seemed unperturbed. Sung with conviction by all seven members, the Portland outfit's rich, summery harmonies were genuinely rousing as they deftly navigated through countrified '60s pop full of joyful, a cappella breakdowns and vibrant syncopated hand claps.

It was very telling that George Michael's "Careless Whisper" featured on the playlist in between sets, as the '80s ballad epitomises the gawky but peculiarly sexy mood-lit soul that forms LAKE's core sound. It would be easy to presume that they might reference such corny examples of pop culture by way of conforming to the

tedious hipster notion that it's good to like stuff "ironically," or that it's "so un-cool, it's cool," but LAKE seem far too unassuming and sincere for that. Instead, the band uses such influences artfully, mixing it up with understated indie stylings and pensive moods, performing with such obvious affection that they don't ever come across as cheesy or contrived.

LAKE's music is not immediately striking; the subtleties of their songs often only become apparent after the third or fourth listen. Opener "Skeleton Costume" was so light and easy on the ear that it strayed perilously close to being bland; it was almost offensively inoffensive. What saved it from such a fate was the touching melancholy of multi-instrumentalist Eli Moore's gentle vocals as he sang a deceptively pleasant tune with the decidedly heavy chorus, "Walking away from the ruins/How many bodies are buried?/Walking away from the ruins/Wearing a skeleton costume."

"Madagascar," from 2009's *Let's Build a Roof*, was perhaps their most potent distilling of laid-back swoon. Other stand-outs included "Giving & Receiving," a truly beautiful song possibly about karma or fish, or maybe both. The tempo and mood of their set stayed consistently relaxed and only changed up a gear for their energetic reworking of the traditional folk song, "Sing 99 & go," which they aptly introduced as their only "rock song."

It was a shame that more people weren't there to witness such a great show, but the resultant intimacy only served to enrich the experience for the lucky few that were in attendance. —Will Pedley

KATHRYN CALDER / HIMALAYAN BEAR

The Biltmore Cabaret / May 20

Maybe it was rumours of the impending rapture, or maybe the Canucks game was a contributing factor, but attendance for this early show at the Biltmore was sparse.

Even so, a slow trickle of music lovers came buzzing in as Ryan Beattie breezed on to the stage to play a set of songs under his Himalayan

Bear epithet. For those who follow Victoria, B.C.'s music scene, Beattie is an accomplished and prolific artist, known for his other projects like Chet and his goods-delivering guitar work with Frog Eyes. On this night, Beattie was joined by backing vocalist and violinist Megan Boddy (Frog Eyes, Meatdraw) and drummer Marek Tyler (Immaculate Machine), both on loan from headliner Kathryn Calder's band. It was apparent that there was Vancouver Island-bred talent to spare. Beattie treated the small but appreciative crowd to his brand of reflective and sentimental songs, most from Himalayan Bear's 2008 outing, *...Attacks The Brilliant Air*. His atmospheric, delicate and shimmering guitar on "A Light Grows Brighter" and "The Lost Love" was reminiscent of Santo & Johnny's haunting ring. Beattie's real gift, however, was his dulcet vocal delivery. His batch of love songs, honeyed as they were, went down easy.

The Biltmore was a little livelier by the time Kathryn Calder and her four-piece band took the spotlight, but the crowd still seemed tenuous. Considering the draw of Calder's other band, the New Pornographers, it was a little surprising. But Calder, cute and personable, played well and charmed with her adorable asides as she more than once thanked the crowd with, "Aw, you're so sweet!" Calder mostly focused on last year's indie pop offering, *Are You My Mother?*, but she also had a handful of new songs to charm the coterie gathered around the stage. Her music is very precious—even twice at times—but, while pleasant, didn't seem to have the buoyancy that Himalayan Bear had displayed prior. Songs like "Arrow" and "Slip Away" satisfied her fans but couldn't help but remind me of the somewhat vanilla dourness of '90s-era Lilith Fair folk-rock. There's really nothing wrong or reproachful about that, but when your opener outplays you, well... whatcha gonna do?

All told, it was a nice night out, and it ended early so those needing to repent before the spurious rapture could still squeeze in a few Hail Marys before the end of the world.

—Shane Scott-Travis

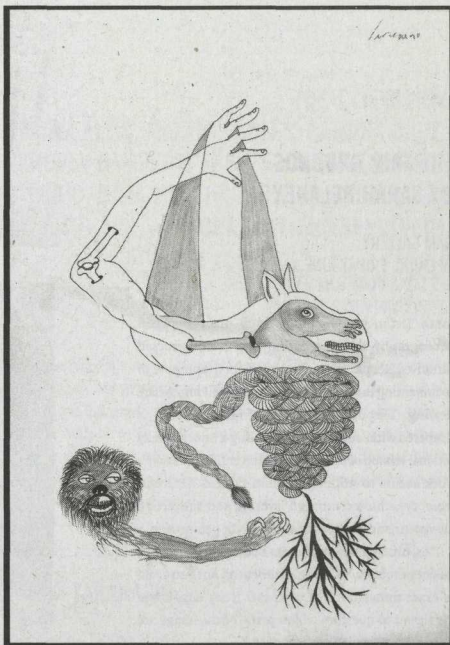
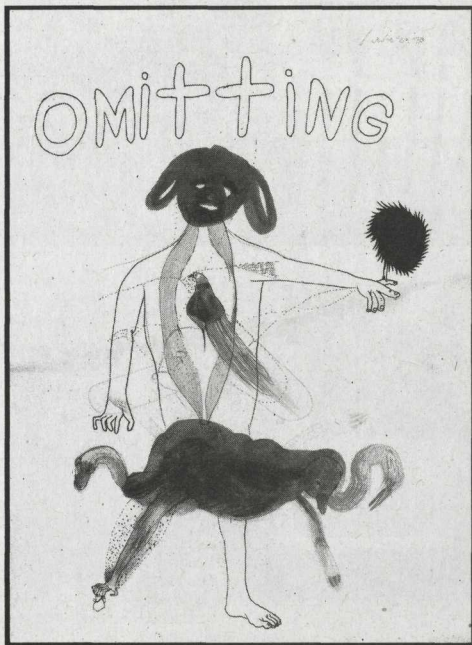
ART PROJECT // ART WASTE

ART WASTE IS A SERIES OF EXHIBITIONS TAKING PLACE AT INDEPENDENT GALLERIES ACROSS THE CITY DURING THE MUSIC WASTE FESTIVAL. SEE THE MUSIC WASTE PROGRAM GUIDE ON PAGES 20-21 FOR THE REST OF THE LISTINGS.

ELOQUENT MONOLOGUE OF THE INTACT CICLES DRAWINGS BY ERIK JEREZANO

SHUDDER GALLERY
OPENING: THURSDAY JUNE 2

Erik Jerezano's latest exhibition of drawings, titled "Eloquent Monologue of the Intact Cicles," presents a world inhabited by bizarre composite creatures and circumstances. Renowned for his highly visionary drawings, which delve into metamorphosis, Jerezano's beasts seem to have their own evolutionary mechanism of change, affected by chance influences and circumstances.



THE PLACE HAS A NAME
MAIRIN COOLEY, KT KILGOUR,
SOLEDAD MUNOZ, EMILY HILL

LION'S DEN
 OPENING: THURSDAY JUNE 2

Installation and performance sound art.

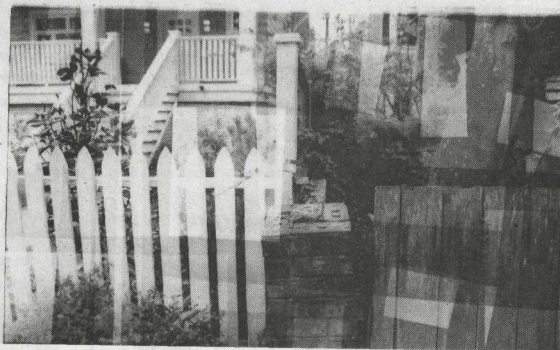


THE FAIR GROUNDS
 BY SARAH DELANEY

GAM GALLERY
 OPENING: FRIDAY JUNE 4

Sarah Delaney's work sits in a place between photography documentation and a constructed narrative. Her photos are first taken for the purpose of documenting the spaces and places in their immediate viewing. Through collage the original version is tampered with, subsequently creating a new, partially fictional version of that original intervention. Delaney's work seems to mimic the multi-faceted nature of memory, achieved through layering and subverting the voyeuristic qualities of single point perspective.

"As time passes moments become memories," Delaney explains. "These memories can not be trusted as exact translations of the past. They encourage the viewer to question which parts of the image are authentic and which are contrived."



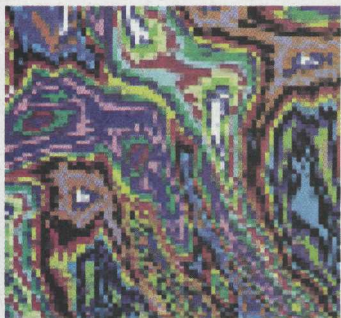


PERICHUTE BY JOHN BURGESS

LUCKY'S COMICS
OPENING: SATURDAY JUNE 5



Perichute re-imagines the gallery space through the construction of a hybrid framing device, a perichute. Considering the formal architecture of the space as a potential psychic mechanism, Burgess evacuates the gallery and induces an indirect transference of vision. This projection is materialized as a multivalent appendage extending beyond the interior margins of the gallery, offering a phantasmagorical view of discarded peripheral space.



TOP BY PATRICK CRUZ
BOTTOM BY EMILIANO SEPULVEDA



TOTAL DEVOTION MARYA ALTIC, MELANIE COLES, PATRICK CRUZ, LINDSEY HAMPTON, SPENCER JENSEN, ANDREA LUKIC, JULIA MARSHBURN, ROB ONDZIK, MEL PAGET, EMILIANO SEPULVEDA

LITTLE MOUNTAIN GALLERY
OPENING: SATURDAY JUNE 5

An early example of fandom can be traced back to 1883, when groundbreaking celebrity stalker, lovingly known as Boy Jones, gained entry on numerous occasions into Buckingham Palace—once stealing a pair of the Queen's underpants. More recently, one's musings travel to bedrooms of our teenage years past groupies, fan zines and public displays of admiration. This exhibition is dedicated to the often inexplicable, totally flagrant and sometimes impressive lengths the devoted will go to celebrate their idols.

ANIMATRON 3 BY EHREN SALAZAR
WALDORF
OPENING: FRIDAY JUNE 4

ALSO GO SEE

&

YUKI TAKAHASHI
BLIM
OPENING: FRIDAY JUNE 4

ON THE AIR

INTERVIEW AND PHOTO BY ROBERT FOUÈRE



(D U N C A N ' S D O N U T S)

Duncan McHugh has been providing his fans and listeners with an easily accessible tunnel to the pop underground for just over four-and-a-half years. His show, *Duncan's Donuts*, is truly eclectic and McHugh is the first to admit that he has a broad definition of pop. So broad, in fact, that you could catch him spinning anything from the Beach Boys' *Pet Sounds* to Tonetta, to local artist Tom Whalen's latest so-new-it-doesn't-even-have-a-MySpace-yet project,

all on the same show. There is, however, a definite focus on local music and events. It's not so much intentional as it is a side effect of the fact that he truly loves the local music scene. McHugh often invites friends and colleagues to co-host his show and the banter between sets is as intelligent and entertaining as college radio comes.

Discorder: What made you want to have a radio show?

Duncan McHugh: I had been volunteering around CITSR, doing non-broadcast stuff; writing for *Discorder*. Then I started doing fill-ins and finally, after a while I was like, "It's time! I gotta just do my own show. I gotta put it out there, take the risk and make the leap."

D: What's been your most memorable on-air moment?

DM: My fourth anniversary show happened during last year's Fundrive and Fine Mist, who have been guests on my show a bunch, came in and made knock-off Subway sandwiches as a fundraiser. They took orders over-the-air and delivered them later that day. That was pretty special.

D: Who's been your best guest?

DM: Getting to talk to [K Record's recording artist] Jeremy Jay was pretty exciting, even though he wasn't a great interview! And I've had a lot of great local bands come in too. It's kind of hard to pick from all of them.

D: Which album would you bring to a deserted island?

DM: I would say the first *Beat Happening* album. The yellow one, I think it's self-titled. It's really held up. I can still listen to as much as I used to.

D: What is your favourite CITSR show (aside from your own)?

DM: It's a tie between *Part Unknown* and *Pop Drones*. Both Chris [-a-riffic] and Mark [Richardson] put out an amazing show each week and I find it super inspiring to listen to them.

D: What does the future hold for *Duncan's Donuts*?

DM: I don't know. I put out a record this past year with Mint Records for the Fundrive [The CITSR Pop Alliance compilation]. That was a big accomplishment. I don't know how I'll top that this year. Hopefully more guests... and maybe a Facebook page!

duncansdonuts.wordpress.com

Duncan's Donuts airs Thursdays from 12 to 1pm

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF MAY

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Times New Viking	<i>Dancer Equired</i>	Merge	26	Various	<i>Daptone 45 Singles Spring/Summer</i>	Daptone
2	Myelin Sheaths*	<i>Get on Your Nerves</i>	South Paw	27	Wagon Christ	<i>Toomorrow</i>	Ninja Tune
3	Fist City*	<i>Hunting You</i>	Dead Beat	28	Shannon & the Clams	<i>Sleep Talk</i>	1234 GO!
4	The AwesomeHots*	<i>The AwesomeHots</i>	Independent	29	Chad VanGalen*	<i>Diaper Island</i>	Flemish Eye
5	Hunx & His Punx	<i>Too Young To Be In Love</i>	Hardly Art	30	Bill Callahan	<i>Apocalypse</i>	Drag City
6	Mountains	<i>Air Museum</i>	Thrill Jockey	31	Sun Wizard*+	<i>Positively 4th Avenue</i>	Light Organ
7	B-Lines*+	<i>B-Lines</i>	Nominal	32	The Donkeys	<i>Born With Stripes</i>	Dead Oceans
8	Bass Drum Of Death	<i>GB City</i>	Fat Possum	33	Various*+	<i>Bloodstains Across British Columbia</i>	Independent
9	Monsieur M*	<i>Playing With My Records and TV</i>	Little Whore	34	Cut Copy	<i>Zonoscope</i>	Modular
10	Efrim Manuel Menuck*	<i>Plays "High Gospel"</i>	Constellation	35	Austra*	<i>Feel It Break</i>	Paper Bag
11	Moonshine Ramblers*	<i>Moonshine Ramblers</i>	Independent	36	Ringo Deathstarr	<i>Colour Trip</i>	Sonic Unyon
12	Crystal Stilts	<i>In Love With Oblivion</i>	Slumberland	37	Beastie Boys	<i>Hot Sauce Committee Part Two</i>	Capitol
13	Explosions In The Sky	<i>Take Care, Take Care, Take Care</i>	Temporary Residence	38	Okkervil River	<i>I Am Very Far</i>	Jagjaguwar
14	Sloan*	<i>The Double Cross</i>	Outside	39	Gruff Rhys	<i>Hotel Shampoo</i>	Wichita
15	Fleet Foxes	<i>Helplessness Blues</i>	Sub Pop	40	Hot Blood Bombers*	<i>Broke Traveling Hungry Love</i>	Transistor 66
16	TV On The Radio	<i>Nine Types of Light</i>	Interscope	41	Hot Panda*+	<i>How Come I'm Dead?</i>	Mint
17	Psychedelic Horseshit	<i>Laced</i>	FatCat	42	Jennifer Castle*	<i>Castlemusic</i>	Flemish Eye
18	Timber Timbre*	<i>Creep On Creepin' On</i>	Arts & Crafts	43	Moon Duo	<i>Mazes</i>	Sacred Bones
19	The Kills	<i>Blood Pressures</i>	Domino	44	The Raveonettes	<i>Raven In The Grave</i>	Vice
20	Jackie O Motherfucker	<i>Earth Sound System</i>	Fire	45	Frederico Aubele	<i>Berlin 13</i>	ESL/Eighteenth Street
21	K.D. Lang & the Siss Boom Band*	<i>Sing It Loud</i>	Nonesuch	46	The Albertans*+	<i>New Age</i>	Ernest Jenning
22	Radiohead	<i>The King of Limbs</i>	Independent	47	Les Breastfeeders*	<i>Dans la gueule des jours</i>	Blow The Fuse
23	Emmylou Harris	<i>Hard Bargain</i>	Nonesuch	48	Lumerians	<i>Transmalinnia</i>	Knitting Factory
24	Liturgy	<i>Aesthetica</i>	Thrill Jockey	49	I'm From Barcelona	<i>Forever Today</i>	EMI
25	Metal Mountains	<i>Golden Trees</i>	Amish	50	Excene Cervenka	<i>The Excitement of Maybe</i>	Bloodshot

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian and those with a plus (+) are Vancouver based. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. We can tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

ZULU RECORDS' BINGO CARD

PLAY ALONG WITH US AS WE FILL UP ON JUNE'S BEST RELEASES!

B I N G O



Volver - Evant Choro CD/LP



Woods - Sun and Shade CD/LP



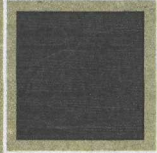
Thurston Moore - Damaged Thoughts CD/LP



White Denim - White Denim CD/LP



YACHT - Champ-Li CD/LP



Orelia - Absolute II CD/LP



Sandro Larche - Sandro Larche CD/LP



Melvins - Sugar Buddy CD/LP



Sebastic - Bakasala Bakas CD/LP



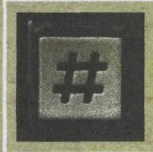
My Shoving Jacket - Circumst CD/LP



Chad Vangoson - Dagger Island CD/LP



David Bazan - Strange Negotiations CD/LP



Death Cab For Cutie - Codes and Keys CD/LP



Black Lips - Arkadia Mountain CD/LP



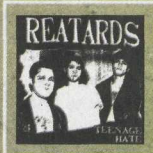
Lady Gaga - Born This Way CD/LP



Okkervil River - I Ain't Very Far CD/LP



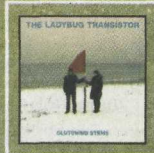
Junior Boys - It's All True CD/LP



The Records - Teenage Hate/Fuck Elvis... CD/LP



Dan Iver - Dan Iver CD/LP



The Ladybugs Transistor - Clutching Stems CD/LP



Friendly Fires - Pale CD/LP



Kate Bush - Director's Cut CD/LP



Eddie Vedder - Ukiah Songs CD/LP



The Rosebuds - Lord Please Fly Low CD/LP



Handguns Fire - Sound Kapital CD/LP

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Sun 12:00 - 6:00